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CARILLONS of BELGIUM and HOLLAND

by WILLIAM GORHAM RICE

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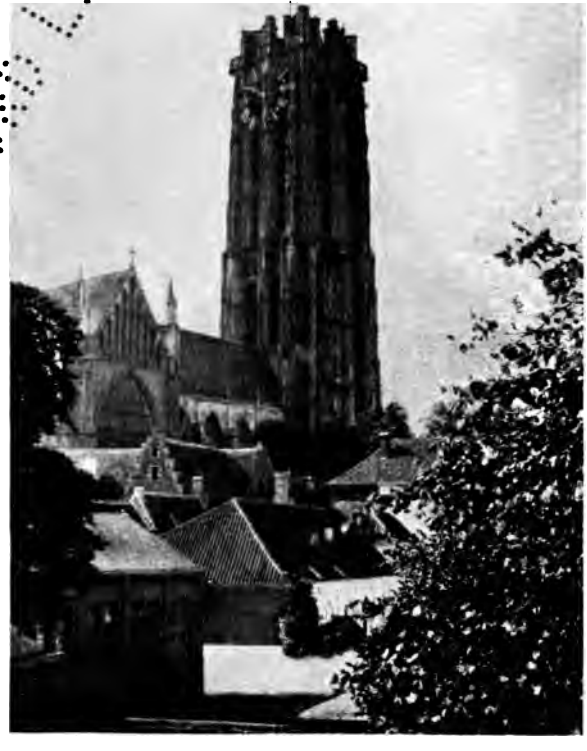
CARILLONS *of* BELGIUM *and* HOLLAND

WILLIAM GORHAM RICE



MECHLIN: S. ROMBOLD'S TOWER FROM THE NORTHEAST
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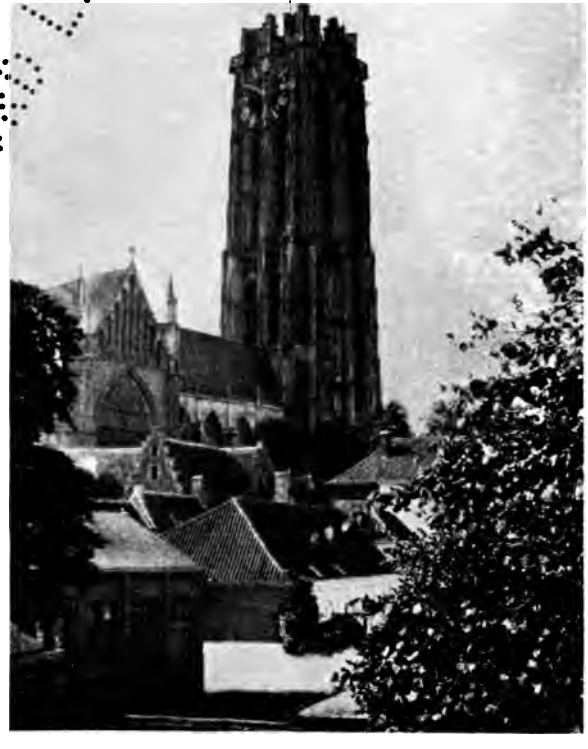

MECHLIN: S. ROMBOLD'S TOWER FROM THE NORTHEAST

PHOTOGRAPH BY W. G. RICE, JR.

CARILLONS *of* BELGIUM *and* HOLLAND

TOWER MUSIC IN THE LOW COUNTRIES

BY

WILLIAM GORHAM RICE

WITH THIRTY-TWO ILLUSTRATIONS

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TO

MY WIFE

THE CHARMING GUIDE

WHOSE UNFAILING INTEREST

HAS INSPIRED THIS BOOK AND TO

MY SON

WHOSE COMPANIONABLE AID

HAS COMPLETED IT

"VOORSLAG"

WHEN the Assistant Keeper of the British Museum wrote me, "I know of no work on carillons," it convinced me there was need of another book in the world. In many journeys through the Low Countries I had admired the beauty of bell-towers and had listened to their music with increasing delight. Yet rarely did I find anyone who knew the story of the towers or could tell me about the bells. Primarily to answer such questions, this book was begun. Soon I realised that the subject deserved larger treatment and that the history, oftentimes romantic, of the carillon art ought to be preserved in an accessible form.

What is brought together here is the result of explorations among many towers, and of careful research in libraries of the United States and in those of Antwerp, Brussels, the Hague, and Amsterdam, and in the Bibliothèque Nationale of Paris. Perhaps still more it is due to fortunate acquaintance with men of countries other than our own, who,

sharing my admiration and affection for the Dutch and Flemish peoples, have generously co-operated in my endeavour to assemble in order widely scattered and often obscure details concerning the origin and development of a unique racial music.

Many friends have assisted me in compilation and translation, and to them all I make grateful acknowledgment. Particularly I wish to record my recognition of the interest expressed by Mr. Andrew D. White, of Ithaca, Chairman of the American Delegation at the First Hague Conference, who has visited more than once the principal bell-towers of Holland and Belgium. My thanks are also specially due to Mr. A. J. F. van Laer, the State Archivist, Albany; to Mr. Frederick Rocke, organist and choir-master of the Cathedral of All Saints, Albany; to the carillonneur of Mechlin, Mr. Josef Denyn; to that of Gouda, Mr. G. van Zuylen; and to that of the Hague, Mr. J. A. de Zwaan, for valuable aid and suggestions. And to Mr. J. J. A. Knoote, of the Hague, and to Mr. W. den Boer, of Middleburg, I am indebted for many facts and several illustrations.

My indebtedness is also acknowledged to Mr. W. W. Starmer, of Tunbridge Wells, for the information I have obtained from his letters and from his addresses on bell-music. He recently wrote me: "I could give you enough matter to fill a book, on clock chimes alone. Here in my study I have no less than 12000 communications catalogued." Above all, I am under obligation to Mr. Prosper Verheyden, of Antwerp, who has kindly given me the benefit of his advice and has generously put at my service knowledge attained by long and careful study.

The courtesy of the Houghton Mifflin Company, of Boston, in allowing me to reprint the poem by Longfellow is much appreciated.

The sources of my information have been so various and so largely from books in languages other than English that some inaccuracies may be found. If so, I should be glad to have them made known to me. And if those in any country who know or find additional facts will send them to me, I shall be equally glad.

The revival of interest in carillon music is

widespread, a revival inspired most of all by the devotion, genius, and wonderful skill of Josef Denyn, greatest of bell-masters. Travellers from other lands return again and again to the Low Countries, attracted by picturesque scenes of market-place and busy harbour; of civic hall and church tower; of quiet canal and lush field; but only when the music of bells is heard over all does the charm become complete.

WILLIAM GORHAM RICE.

135 WASHINGTON AVENUE,
ALBANY, N. Y.

CONTENTS

CHAPTER I

PAGE

The land of carillons—Its peculiar attractiveness—Architectural beauty of towers—Definition of carillon—Remarks of Charles Burney, 1773—The frontiers of carillon music—Stevenson—Scarcity of carillon literature—Longfellow—Hugo..... 19

CHAPTER II

Journals of travellers—Correr, 1611—Giorgi, 1626—Garampi, 1764—Evelyn, 1641—Other writings—Hemony's book, 1678—Fischer, 1737—Schaepkens, 1857—Haweis, 1875—Van der Straeten, 1867-88—Gregoir, 1877-79—Starmer—Municipal records and local histories..... 31

CHAPTER III

Ghent—The centenary—The belfry—The bells—Principal carillons of Belgium—Of Holland—Mechlin—Methods of play—Automatic—By a bell-master—Connection of keyboard with bells—Pedal clavier—Most effective music—Anecdotes of Ghent 44

CHAPTER IV

Bruges—Meaning of "belfry"—Flemish belfries—Municipal ownership of carillons and bell towers—Longfellow at Bruges—His diary—"Carillon"—A night in Bruges—Its transformation—The carillon now—"The Belfry of Bruges"..... 61

CHAPTER V

PAGE

The primitive carillon—Its development in the sixteenth century—Municipal clocks—The "voorslag" The "jeu de cloches"—Increase in number of bells—Improvement of keyboard and automatic barrel—A good carillon to-day—The Denyn improvements—Important place of carillons in times past—Brussels—Mons—Maastricht—Ath—A christening at Mechlin—A celebration at Bruges—The twin carillons at Mafra, Portugal..... 75

CHAPTER VI

Founders—The Hemonys—Their contemporaries—At Zutfen—At Amsterdam—Pieter Hemony's letters—The amount of their work—The van den Gheyns and the van Aerschodts—The Dumerys—The Waghevens—De Haze—The Petits—Fremy—Witlockx—Noorden and de Grave—Derk—Modern founders—Old contracts—Maastricht—The Hague—Brussels—Ath—Middleburg—Danzig—Oudenaarde—Cost of bell-metal—Its composition—Prices of carillons to-day—Character of bells by various founders—Tuning..... 88

CHAPTER VII

The charm of unseen music—Carillons and the sea—De Amicis—Carillons and character—Music used in automatic play—Examples of music used now and in the seventeenth century—Effect of air currents—The drum—Method of setting tunes—The improved cylinder—Drum play at Mechlin—Praise and condemnation—Clavier play—Decadence and revival—The music—Its character—Where to listen—Market day music—Festive concerts—Description of a keyboard..... 111

CHAPTER VIII

PAGE

Carillonneurs and their pay—Amsterdam—Pieter Pater—Pieter Châtelet's contract—Dirck Scholl—Pothoff—Matthias van den Gheyn—Haverals—Pay and duties in the sixteenth and seventeenth centuries—To-day—Hereditary bell-mastery—First inspiration—Kindness of carillonneurs—A postcard canvass—Further kindnesses—Briel—Schiedam—Delft—Tours suggested—The carillon region—Mechlin the climax..... 131

CHAPTER IX

How the Mechlin carillon was got—Choosing the bell-master—Mechlin—Louvain—Bruges as host—Mechlin prize competitions, 1897 and 1910—Mr. Denyn's playing—His other activities for the art—The Denyn festival, 1912—The new bell—The afternoon recital—The evening recital—The presentation and speeches—The carillon school—The need of it—What has been done—Its scope—Difficulties of practice—Hope against fear.... 148

CHAPTER X

A visit to Mechlin, August 18, 1913..... 165

APPENDIX A

List of carillons in Holland..... 179

APPENDIX B

List of carillons in Belgium..... 194

APPENDIX C

List of carillons in other countries—Austria-Hungary—Denmark—France—Germany—Great Britain—Italy—Luxemburg—Portugal—Russia—Spain—Sweden—United States of America..... 204

APPENDIX D

PAGE

Lists of bells in carillon at Mechlin—Carillon at Ghent —Peal of Exeter Cathedral—Chime of Cornell University 210

APPENDIX E

Report of the Jury at the Mechlin prize competition in 1910 214

APPENDIX F

English bells and change ringing—Other notes..... 225

ILLUSTRATIONS

Mechlin: Saint Rombold's Tower . . . . *Frontispiece*
Groningen: Saint Martin's Church 20
Amsterdam: The Mint Tower in 1765 24
Antwerp: The Cathedral Spire 28
The Hague: The Bell Tower in the Distance . . 32
Delft: The New Church in 1729 38
Fanciful Picture of an Ancient Carillon 42
Ghent: The Belfry 46
Bruges: The Drum 54
Antwerp: The Key Board 56
Bruges: The Belfry 62
Bruges: The Bells 68
Edam: The Bell Tower 76
Oudenaarde: The Town Hall Tower 80
Mons: The Belfry 84
Zutfen: The Wine House Tower and Market Square 90
Utrecht: The Cathedral Tower 94
Middleburg: The Abbey Tower, in Winter 102
Appingedam: The Bell Tower 106
Amsterdam: View from the Palace Bell-level . . . 108
Mechlin: Transmission Bars and Wires 120
Haarlem: The Great Church from the Spaarne . . 126

Mechlin: The Key Board 128
Amsterdam: The Carillonneur in His Tower Cabin 134
Mechlin: The Bells 136
Schiedam: The Bell Tower 144
Ypres: The Cloth Hall Tower 148
Josef Denyn of Mechlin: The Great Bell-Master . 166
Amersfoort: The Tower of Our Lady 182
Enkhuizen: The Dromedary Tower 186
Veere: The Town Hall 192
Antwerp: The Cathedral Spire at Sunrise 196

Map of the Carillon Region 51
Carillon Music 217

CARILLONS *of* BELGIUM *and* HOLLAND

CARILLONS

CHAPTER I

"Flanders where the Carillons ripple from old Spires."
DOWDEN

"In Holland the passing hour sings."
DE AMICIS

MY story is one of discovery and exploration; exploration leading often into fascinating aërial fields, and discovery, for many Americans, at least, of a new kind of music. Yet the land of which I write is not far off and the music has long been heard. Ver Meer and Rembrandt, van Dyck and Rubens, listened to it as they painted the life of their time, and still in our day the benediction of this music continues for travellers and for all people in the Low Countries.

It is heard from St. Catherine's tower at Briel, on the island of Voorne, where first

"The Beggars of the Sea" rose up against the power of Spain, and it sounds from that fifteenth century New Church at Delft, where William of Orange, victorious but assassinated, forever rests. From St. Stephen's tower at Nimeguen, rising above wide river waters, it marks the hours for the passing boatmen, and from St. Lawrence's tower at Rotterdam it gives a welcome to sailors coming home from distant seas.

Hundreds of students hear its call at the University of Louvain, and it unites with the worship of thousands in the Cathedral at Antwerp. At Ypres it sounds over the magnificent Cloth Hall of the merchants; at Amsterdam it floats over the great palace of the Queen. The watchmen high up in Groningen's tower in the north and those in Mechlin's tower in the south, follow with their faint-sounding trumpet-strains the notes of the bells at each half hour of the night; and the market-men at the weigh-house of Alkmaar, and the market-women in their

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GRONINGEN: S. MARTIN'S CHURCH

ISRAELI CENSORSHIP

Zealand costumes at Middleburg wait for the signal of this music to begin their selling at mid-day. From the belfry at Ghent to-day sounds the concord of bells as it did when the Treaty of 1814 first was proclaimed, and from the belfry of Bruges ring the chimes, "low at times and loud at times," which were the inspiration of Longfellow when he first journeyed through Flanders.

So tower after tower might be named, each carrying a part in this chain of melody. Assuredly no music joins more perfectly in the celebration of days of national rejoicing; but, better still, it sends down from airy heights an influence which lightens routine and to happy occupation adds an accompaniment of surpassing charm.

Many travellers have sought to comprehend the secret of the attractiveness of the Low Countries. Complex and elusive that secret doubtless is, yet I believe we shall find a clue for our search in a knowledge

of this distinctive music. Surely its long-continued hold upon the people of Holland and Belgium; its association with stirring events in their history; its touch with prosaic duties; its democratic spirit; its companionship with time; its seat in lofty towers, and its maintenance at the public charge—all give suggestions of racial temperament well worth considering.

Most of these lofty towers are themselves of exquisite architectural beauty. Amersfoort and Oudenaarde, Veere and Mons, and all those already spoken of, are perfect in their setting. By their proportions and strength, by their domination of the scene, they satisfy the eye even before the melody of their bells comes to please the ear.

Before approaching nearer the domain of this unique music, a brief definition, showing in general terms the sense in which the word carillon is used here, seems desirable. Exact definition would demand an extended consideration of many details which may be better

kept until the mechanism and technique of tower music is taken up. For the present, then, it is enough to say that a carillon is a set of bells, (a) attuned to intervals of the *chromatic* scale, (b) many in number, sometimes four octaves or more, (c) the lowest often several tons in weight, with each succeeding bell smaller, so that in the highest octave, the weight of each bell is scarcely 20 pounds, and (d) hung fixed, that is, so as not to swing. Owing to its more convenient form, the word chime has often been used when a carillon is actually meant. Strictly, a chime, ring, or peal is a set of bells generally not more than about an octave, attuned to intervals of the *diatonic* scale with sometimes a few additional half tones. The bells of a carillon usually are connected (a) with a keyboard by means of which a bell-master or carillonneur causes their clapper to strike the inside of their sound bow, and (b) with a clockwork mechanism which causes a hammer to strike the outside. Between a carillon

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AMSTERDAM: THE MINT TOWER IN 1765

FAMILY GRAMMAR

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Harvard University

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"LIÉGE. The organist of the Cathedral is likewise carillonneur as is often the case in the Netherlands; but here the passion for chimes begins to diminish."

* * * *

"AIX-LA-CHAPELLE. The passion for carillons and chimes seems here at an end. However, through a street through which a procession had lately passed, there were hung to festoons and garlands a great number of oblong pieces of glass cut and tuned in such a manner as to form little peals of four and five bells all in the same key which were played on by the wind. * * * They are put in motion by the most gentle breeze which may truly be called the carillonneur."

The passion for this music from the beginning of its larger development in the sixteenth century followed racial influence rather than political frontiers. With scarcely an exception, each principal town of the ancient Netherlands, both north and south, early established its municipal carillon and maintained it with devoted spirit. In northern France too, as at Douai, Arras, Lille, Cambrai, and Dunkirk, and here and there in border towns of western Germany, as at Malmedy and Düren, bell towers have long

existed, and many of these possess even now their complement of harmonious bells.

It was at Antwerp on the Scheldt that Arethusa and Cigarette began their voyage, and in that delightful chapter, "The Oise in Flood," Stevenson thus tells how a new sensation of sound revealed itself:

"On the other side of the valley a group of red roofs and a belfry showed among the foliage; thence some inspired bell ringer made the afternoon musical on a chime of bells. There was something very sweet and taking in the air he played and we thought we had never heard bells speak so intelligently or sing so melodiously as these. It must have been after some such measure that the spinners and the young maids sang 'Come away, Death' in the Shakespearian Illyria.

"There is so often a threatening note, something blatant and metallic in the voice of bells that I believe we have fully more pain than pleasure in hearing them; these as they sounded abroad, now high, now low, now with a plaintive cadence * * *, were always moderate and tunable and seemed to fall into the spirit of the still rustic places like noise of a waterfall. * * * I could have blessed the priest or the heritors, or whosoever may be concerned with such affairs in France who had left these sweet old bells to gladden the afternoon. At last the bells ceased and with their note the

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VIA SAN LORENZO

What was true of the Venetian ambassadors was true also of representatives from the Papal Court. Indeed, the carillons attracted the attention of all foreigners of culture who passed through the Low Countries. Count Giuseppi Garampi of Rimini, Prefect of the Vatican Archives, in 1764, accompanied Monsignor Oddi, then Nuncio to Switzerland and afterward Cardinal, on a journey to Holland. Monsignor Garampi, who himself later became Nuncio to Vienna and Cardinal, was a man of much learning and greatly interested in everything pertaining to the social conditions and customs of the countries through which he travelled, and his journal, preserved in the Vatican, mentions "il carillon" a number of times. The one at Delft he calls "il piu armonioso di tutti questi paesi."

Concerning Utrecht he writes:

"There is a carillon which is played by hand at certain hours of the day, the playing lasting each time a good half hour or three quarters of an hour. The per-

son who plays, strikes the various bells in such a way as to produce musical chords and makes various melodies which are quite pleasing."

And of the City Hall, now the Palace, at Amsterdam, he says:

"I examined the carillon, the drum of which has 7200 holes for various chords and pieces of music which are produced by the arrangement of a number of pegs that are inserted into these holes and which, as the drum revolves, strike certain levers which raise the hammers that strike the bells."

It is indicative of the place carillons occupied in the affairs of the seventeenth century that grave ambassadors considered it worth while to send account of this music of bells to the Doge and Senate of the far-away Southern Republic.

James Howell, in one of his Familiar Letters, dated Antwerp, 1622, gives "A Survey of the Seventeen Provinces," and briefly mentions that "Those curious quadrants, chim's and dialls * * * were first us'd by them." The earliest considerable reference to carillons in English seems, however, to be in the

Diary of John Evelyn. This is his interesting entry:

"Amsterdam, August, 1641. The turrets, or steeples, are adorned after a particular manner and invention; the chimes of bells are so rarely managed, that being curious to know whether the motion was from any engine, I went up to that of St. Nicholas, where I found one who played all sorts of compositions from the tablature before him, as if he had fingered an organ; for so were the hammers fastened with wires to several keys put into a frame twenty feet below the bells, upon which (by help of a wooden instrument, not much unlike a weaver's shuttle, that guarded his hand) he struck on the keys and played to admiration. All this while, through the clattering of the wires, din of the too nearly sounding bells, and noise that his wooden gloves made, the confusion was so great, that it was impossible for the musician, or any that stood near him, to hear anything himself; yet, to those at a distance, and especially in the streets, the harmony and the time were the most exact and agreeable."

That there never has been attempted until now any comprehensive historic treatment of this characteristic democratic municipal music of the Low Countries is difficult to believe. Especially does this omission seem

remarkable when the distinct identification of the carillon with racial lines and its long-continued use within well-defined boundaries (and almost there alone) is considered. Yet, heretofore, no such treatment has been made. The Assistant Keeper of the British Museum wrote me, when I first became a student of the subject, that he knew of no work on carillons. Like answer came from the librarians of the greater cities of the United States. Careful inquiry in other countries confirmed their statements. But while no general work on carillons has been found, my search has discovered two small books not lacking in general interest, but specially to be noticed from the fact that among the many books in the world they seem to be unique in that they alone carry the word carillon in their title. Of local pamphlets of much value concerning individual carillons there are, happily for the historian, many, but only the two publications hereafter described have had the good

fortune to attain the dignity of books and to secure for themselves a place in the catalogue of important libraries.

The first of these is by Pieter Hemony, who published it at Delft in 1678. It is an octavo of but eight leaves in all, with this imposing title: "De On-Noodsaakelijkheid van Cis en Dis in de Bassen der Klokken. Vertoont uyt verscheyde advysen van ervaren organisten ende klokken-speelders,"—"The Uselessness of C sharp and D sharp in the Bass of Carillons. Shown by various opinions of skilful organists and carillonneurs." The Bibliothèque Nationale of Paris does not possess this, and the only copy I have been able to find is in the University Library at Amsterdam. There it exists among the reserved rare books in apparently its original binding in boards, their outside covering being of paper having a small artistic design in colours on a light ground repeated many times. Hemony treats his theme with vigour and decided partisanship, his conclusions being

sustained and endorsed by the signatures of the city carillonneurs of Briel, Delft and Amsterdam. The book ends with these lively verses by Dirck Scholl of Delft directed against Quiryn van Blankenburgh, official carillonneur of the Hague, who, it appears, had strongly argued that C sharp and D sharp were necessary:

De Cis en Dis die zyn ter Gouw,
Is dat niet volmaakt gebouw?
Quirinus geeft het woord van Ja,
Kan 't beter voor ons dan niet besta?

Hij raad de Stad en leid haar om
Tot iets dat meesten tijd blijft stom:
Ja ieder slag kost een pond groot,
Zij hangen daar als levend-dood.

Which may thus be put in English:

Those bells Cis and Dis of old Gouda's big Chime,
In truth were they bought to make melody fine?
Quirinus says: Yes, that their music is rare.
To us it were well had they never hung there;

The city was cheated and wrongly induced
To purchase what scarcely could ever be used.
Each stroke of these bells costs a pound, so 'tis said;
Pretending they're living, in fact they are dead!

DELFT: THE NEW CHURCH IN 1729

ARCHIVE COPY

The second book, a small quarto having only about a score of pages, is also Dutch and its title is: "Verhandeling van de Klokken en het Klokkespel." It was published at Utrecht in 1737 by J. P. A. Fischer, an organist and carillonneur well-known at that time. A fanciful illustration therein of a carillonneur at his keyboard is taken from Mersenne's "Harmonie Universelle," 1636. While Fischer discusses the origin of the Klokkespel—the Dutch word for carillon—and gives rules for setting tunes for automatic hour play his larger interest is in bells generally and in curious tales about them and he presents nothing comprehensive concerning the carillon art.

The Journal of Dr. Burney, published in 1773, has already been quoted. He has much more to say about carillons, and the technical skill exhibited in their playing was very amazing to him. Nevertheless, he had little sympathy with what he so often calls the "passion for carillons," and his conclu-

sion was that they were of no genuine musical importance. Alexandre Schaepkens, "Directeur de l'Ecole de Dessin de Maastricht, Chevalier de l'ordre de la Couronne de Chine," published at Brussels in 1857 a small volume, "Des Cloches et de leur usage," in which are quoted two or three pages of interesting specifications from seventeenth century carillon contracts.

Quite a contrary view to that of Dr. Burney was presented a hundred years later by another Englishman, the Rev. H. R. Haweis. In "Music and Morals," printed at London in 1875, he discussed carillons with much enthusiasm, advocated their use in England as far superior to chimes, and urged his countrymen to take up their playing in the place of change-ringing. Then, even as now, exact knowledge of carillons was difficult to obtain, and Mr. Haweis apparently not having the time to search out such detailed information as was available, contented himself with a general treatment

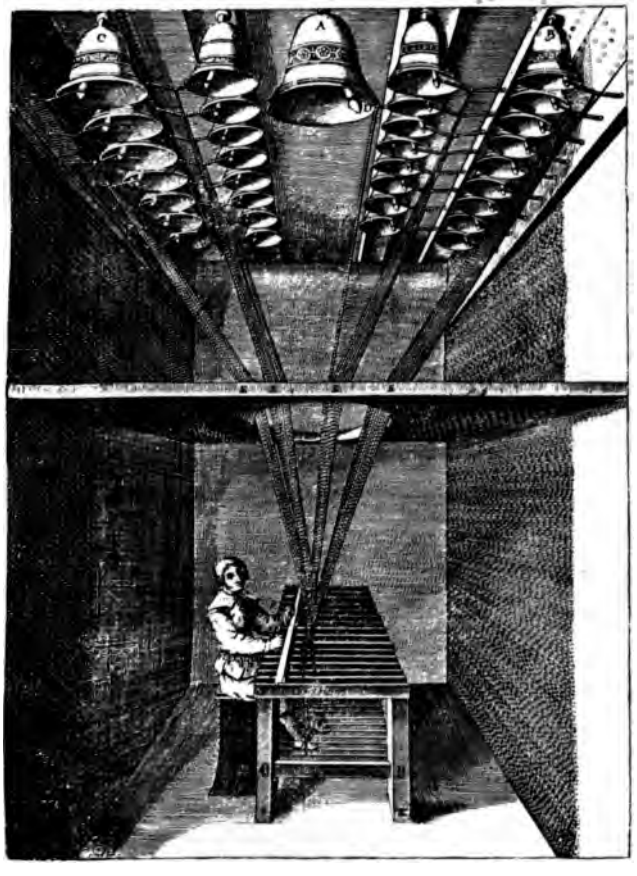
of the subject. Closer to the present day, the gifted Italian, De Amicis, and other writers of books of travel, have given a few words of charming description where tower views and melodies have attracted them.

Covering wider ground, however, than anything before it, is "La Musique aux Pays Bas, Avant le XIX Siècle; documents inédits et annotés," published 1867-1888 by Edmond van der Straeten, a distinguished Belgian author and musician. That erudite and well-indexed work contains many references to carillons and gives data of decided historic value. Ancient carillon compositions have a place in the second part of the "Bibliothèque Musicale Populaire," published by E. G. J. Gregoir, at Brussels, in 1877-1879. There also will be found a brief account of carillons, with a list of those in Belgium, and a list of founders. Finally, within the last decade W. W. Starmer, member of the Royal Academy of Music, London, has published on several occasions papers, of which I have

made much use, giving a sympathetic and accurate analysis of the characteristics of the carillon and he contemplates putting in more permanent form his valuable conclusions.

The publications enumerated cover substantially all that has been written, so far as I can ascertain, upon the broader features of the carillon art. Remaining to be considered are the early municipal records so religiously preserved in Holland and Belgium; the later archæological annals, contributed by Dr. G. van Doorslaer, Professor W. P. H. Jansen, D. F. Scheurleer, F. A. Hoefer, J. W. Enschedé and other careful investigators, and the present day local pamphlets often ephemeral and rare and many times containing facts and traditions not elsewhere to be found. These all yield cumulative evidence of the close relationship of the carillon to the civic and social life of the Low Countries throughout the past four centuries.

It early became clear to me that the caril-



FANCIFUL PICTURE OF AN ANCIENT CARILLON

MERSENNE'S HARMONIE UNIVERSELLE, 1636

VAN SAN LIBRARY

lons themselves must be heard and seen to be fully understood. With this purpose I have visited all the towers thus far mentioned and many others besides.

CHAPTER III

"When I came to Ghent I determined to inform myself in a particular manner concerning the carillon science."
CHARLES BURNEY

THE traveller who would most comfortably gain the heights of a bell-tower, and most easily see the bells and the mechanism of a large carillon should visit the belfry of Ghent in Belgium. This alone of the towers in the Low Countries has an electric lift. Perhaps some explorer may feel that the atmosphere of the antique is disturbed by so modern an invention, but by its aid the ascent becomes possible for many who would not undertake the arduous climb, sometimes of several hundred steps necessary to reach a carillonneur's cabin. Antwerp, for instance, has 622 steps; Bruges 402; and Mechlin 400, to the bells.

Ghent at this time will specially attract English-speaking people and, indeed, those of

all lands who feel that the alleged gains of war are the great illusion of the present day. The same carillon which rang out a century ago, will welcome now the completion of a hundred years of peace between Great Britain and the United States, begun by the treaty signed on December 24th, 1814. That Christmas Eve agreement was the work of J. Q. Adams, Gallatin, Clay, Bayard, and Russell, representatives at Ghent on the part of the United States, aided by the wisdom of Madison and Monroe at home. On the part of England it was due to Castlereagh, Bathurst, Liverpool, and Wellington, though none of these men were actually Peace Commissioners. No accomplishment of the treaty was more important than that which provided for the arbitration of the boundary between the United States and Canada; a line, with its subsequent extensions, running by land and water nearly 4000 miles. Since the signing of the treaty, not a few irritating controversies have arisen between the nations who were

parties to it, and great populations active in trade rivalries have come to exist on either side of the dividing line, but through all, that line has continued unfortified, unguarded, and unpatrolled. Both adjacent peoples have maintained their rights, both have advanced in prosperity and, as fixed by arbitration, that boundary has remained secure with neither forts, nor soldiers, nor ships of war upon it to keep a threatening or even a protective watch.

The fine house, with extensive grounds, in the Rue des Chartreux in which the conclusion of the negotiations of 1814 took place, known then as the house of Lieven Bauwens and occupied by the British Peace Commissioners, is now a Carthusian convent. It was there, in the long saloon looking out upon an inner court which contains a delightful formal garden, that the treaty was signed. The carved woodwork and decorated ceiling have remained in their original form, but the room itself was divided in recent years by plain partitions into three parts. It is a satisfaction to

Stanford

GHENT: THE BELFRY
SKETCH BY JEAN BAES

UNCONTROLLED COPY

know that this historic meeting-place has lately been restored to its earlier size and dignity.

Not far distant in the very heart of the old city is the Place Saint Bavon, at one side of which rises the great bell-tower. The heights of this belfry once gained, the traveller finds himself among a greater company of bells, both large and small, than he has ever before seen. In all there are 52 bells. Fixed upon a heavy framework of wooden beams, they extend in parallel rows, tier above tier, filling the sides of the great tower room. The little bells are hung the highest. The big ones just clear the floor. The largest of all is taller than a tall man. Its diameter, 82.67 inches, is even greater than its height. It weighs six tons. On it is this inscription in Flemish, "My name is Roland; when I toll there is fire, and when I ring, there is victory in the land." Made in 1314, it was recast in 1659 and will have again to be recast as a crack developed in July, 1914. The smallest bell has both a height and a diameter of only about

8 inches and weighs less than 18 pounds. In some ways, nothing gives a better idea of a great carillon to one who has not seen it than a list of bells composing it. Such a list of the Ghent carillon, with some details of each bell, is given in an appendix.

Of greater consequence, however, than number, or size, or weight is the pitch relationship of the bells. For it is to be borne in mind that throughout virtually its entire compass the bells of every carillon progress by regular semitone or chromatic intervals. Ghent has these intervals complete through four and one-half octaves, except that in the lowest part of its bass, two semitones are omitted. Other carillons have somewhat fewer bells but this essentially chromatic scale is characteristic of all, and the compass of the most important is from three to four octaves. Omission of bells in the bass is primarily because of their great weight and therefore great cost. Hemony's spirited little book upon this subject and the declaration of the

amusing Gouda verses, "Each stroke costs a pound, so 'tis said," will be recalled. An examination of the list of the bells of Ghent shows that if the omitted bass bells had been supplied, they would have weighed about nine tons. In other words these two would have weighed as much as the 46 composing the middle and upper parts of the carillon.

There are today in Belgium about 30 carillons of importance and in Holland about 20. If those of lesser consequence are included the total for both countries will be well over 100. Many authorities give higher figures, Brockhaus' German Encyclopedia saying there are 115 in the Netherlands and 97 in Belgium, but such numbers must include many carillons not now existing. The individuality of their towers and their surroundings will make all carillons of interest to students and to travellers with ample time at their disposal. But there are many not in either of these privileged classes, and for their benefit I name a score that seem most worth hearing.

Curiously enough, opinion as to what are the best seems rarely to have been recorded, though I discover that Ghent in 1543 sent four commissioners to examine the carillons of Antwerp, Mechlin, Tongerloo, and Louvain, apparently then considered the most famous. Similarly commissioners from Ypres went to hear the carillons of Lille, Tournai, Ghent, Aalst, and Mechlin, in 1575. De Sany, an historian of music living at Brussels, made a list in 1642 of renowned carillons in his day and headed it with Brussels, Louvain, Antwerp, Ghent, Mechlin, Mons, and Tournai. In our own day van der Straeten indicates as the best, Mechlin, Antwerp, Delft, and Groningen, and Larousse gives as the most important, Amsterdam, Delft, Haarlem, Bruges, Mechlin, Antwerp, Ghent, Aalst, and Oudenaarde. The lists here given embody conclusions which have been reached after hearing many carillons and after talking with many carillonneurs and lovers of the art. I offer them as a suggestion rather than as a state-

MAP OF THE
CARILLON REGION
TOWNS HAVING
THE BEST CARILLONS
ARE UNDERLINED
NORTH SEA
HOLLAND
BELGIUM
FRANCE
GERMANY
LUXEMBURG
ALKMAAR
HAARLEM
AMSTERDAM
LEIDEN
THE HAGUE
UTRECHT
DELFT
GOUDA
ROTTERDAM
ARNHEM
NIJMEGUEN
'S HERTOGENBOSCH
BREDA
EINDHOVEN
VEERE
MIDDLEBURG
FLUSHING
OSTEND
BRUGES
ANTWERP
S. NIKLAAS
GHENT
MECHLIN
THIELT
DUNKIRK
OUDENAARDE
AALST
DIEST
LOUVAIN
YPRES
COURTRAI
BRUSSELS
LILLE
ATH
TOURNAI
LIÉGE
MAASTRICHT
AACHEN
DÜREN
COLOGNE
DOUAI
MONS
NAMUR
MALMEDY
ARRAS
VALENCIENNES
GRONINGEN
KAMPEN
ZUTPHEN
NYKERK
AMERSFOORT

ment of recognized relative standing, for in such a matter no absolute determination is possible. In making up these groups, accuracy of the pitch of the bells, their timbre, their weight, their compass, the perfection of their playing mechanism, their arrangement in the tower, and the situation of the tower itself—all have been considered. The following, in my judgment, are the best carillons in Belgium and in Holland.

BEST CARILLONS IN BELGIUM

TOWN	TOWER	NUMBER OF BELLS
Mechelen Malines Mechlin	Sint Romboutstoren Tour de Saint-Rombaut Saint Rombold's Tower	45
Brugge Bruges Bruges	Halletoren Tour des Halles Belfry	49
Antwerpen Anvers Antwerp	Onze Lieve Vrouwetoren Tour de Notre Dame Cathedral of Our Lady	47
Gent Gand Ghent	Klokketoren Beffroi Belfry	52
Leuven Louvain	Sint Geertruitoren Ste. Gertrude, S. Gertrude's	40

BEST CARILLONS IN BELGIUM—*Continued.*

TOWN	TOWER	NUMBER OF BELLS
Leuven Louvain	Sint Pieterstoren St. Pierre, S. Peter's	46
Yperen Ypres	Halletoren Beffroi, Belfry of Cloth Hall	44
Kortryk Courtrai	Sint Maartenstoren St. Martin, S. Martin's	47
Bergen Mons	Klokketoren Beffroi, Belfry	44
Doornyk Tournai	Klokketoren Beffroi, Belfry	40

BEST CARILLONS IN HOLLAND

TOWN	TOWER	NUMBER OF BELLS
Middelburg Middleburg	Abdy Abbey	41
Delft	Nieuwe Kerk	40
Amsterdam	Paleis	37
Utrecht	Domkerk	42
's Gravenhage, den Haag The Hague	Groote Kerk S. James's	37
Nymegen, Nimwegen Nimeguen, Nymwegen	Groote Kerk S. Stephen's	40
Gouda	Groote Kerk	37
Vlissingen Flushing	Groote Kerk S. James's	33

BEST CARILLONS IN HOLLAND—*Continued.*

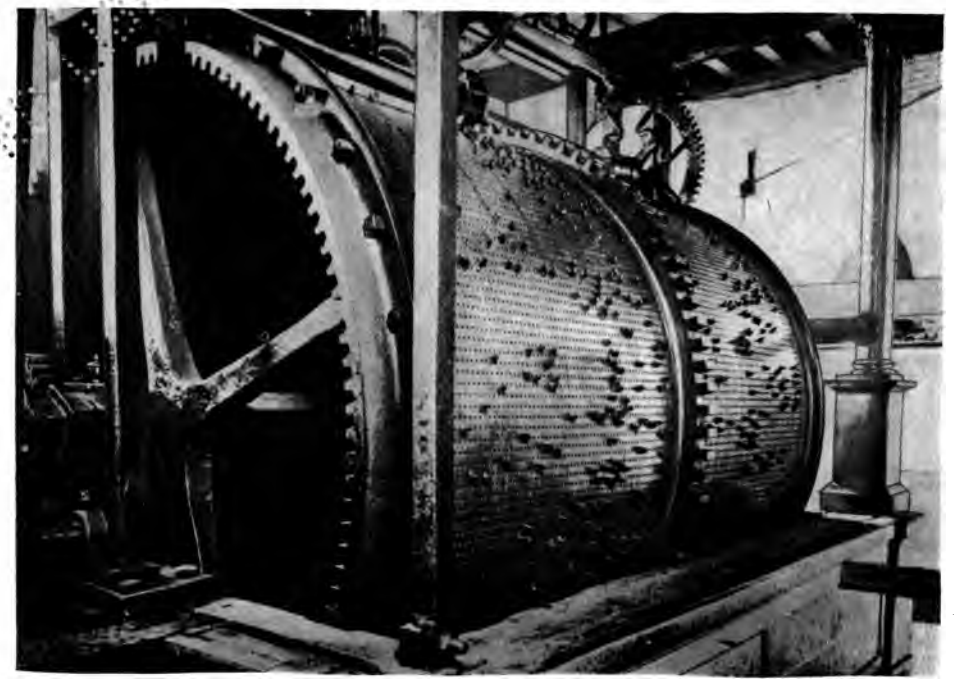
TOWN	TOWER	NUMBER OF BELLS
Haarlem	Groote Kerk	35
Groningen	Martinikerk	37
Kampen	Nieuwetoren	35

Generally speaking, the Belgium arrangement and mechanical adjustment are superior to the Dutch and the effect produced is, therefore, more satisfactory. But those who would gain an adequate idea of what this unique music really is, should hear as large a number as possible of the carillons just named and should hear them played by a carillonneur. Above all, endeavor should be made to hear at Mechlin an evening concert by Josef Denyn.

A carillon is played in two ways:

I

Automatically by means of a revolving cylinder. Thus played a carillon may be thought of as a gigantic music box. Its exact designation is then "Carillon à cylindre" or "Carillon à tambour." Before the hour strikes



BRUGES: THE DRUM

This drum is perforated by 140 encircling rows of holes. Pins in each row make a particular hammer strike. Some of the 47 bells have as many as six hammers

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and at certain other intervals this cylinder or drum is moved by a mechanism of its own which is released at the proper moment by the great tower-clock. On the hour music is played for a minute or more; at the halves and quarters the play is for less time, and in some places at the eighths there are flourishes of a few notes.

Pins or studs of iron are placed in holes on the surface of the cylinder arranged so that as the cylinder revolves they trip levers connected with hammers which strike the outside of the bells. Sometimes there are 10,000 or more holes suitable to receive the pins; say 100 rows, or measures, of 100 holes each. Thus an unlimited number of tunes can be played. In order to secure the quick repetition of a note a single bell is sometimes equipped with as many as six hammers. The pins are variously offset from their centres; thus a bell may be sounded by the use of a properly selected pin at any one or all of several points in a measure.

Tunes are set upon the cylinder by the carillonneur, and by periodic changing are made appropriate to the season of the year. Town tradition, handed down for a century or more, sometimes fixes these tunes, but more frequently the musical taste of the carillonneur governs.

A carillon is also played:

II

By a bell-master, or carillonneur, using a clavier or keyboard resembling that of a piano or organ. Thus played a carillon may be thought of as a gigantic pianoforte or organ. Its exact designation is then "Carillon à clavier." During market hours, at festivals, and in midday or evening concerts, popular songs, operatic airs, national hymns and a great variety of other tunes are played by the carillonneur. This playing by means of the clavier is often called a carillon concert.

Each key of the clavier is connected by lever and wire with the clapper of its corre-

ANTWERP: THE KEYBOARD

ARCHIVIO STORICO

sponding bell. In what is known as the Belgian system, perfected by Mr. Denyn, each clapper when at rest is held by a spring and guide wires in an exactly defined position close to the inner sound bow and the bells are hung in parallel lines, the deeper ones more or less inclosed in chambers within the tower. Generally in Holland the clappers have neither springs nor guide wires, which omissions tend to make their mechanical operation much less accurate. Often, too, the bells there are hung in circles or placed so that they are seen in the tower lanterns. These practices, while they may add to the picturesqueness of the tower, interfere with the most successful playing, because the keyboard connections are necessarily less direct.

The bells of the lowest octave and a half are connected also with a pedal clavier. This is done for the reason that the larger bells require a forceful stroke when it is desired to bring out their full tones, and that this arrangement gives the bell-master greater com-

mand of the resources of his instrument by allowing the use both of hands and of feet and so enables him to play music in three or more parts.

On the manual clavier, as Mr. Starmer points out, great dexterity of hand is essential, for much of the execution is with a kind of tremulando in which the keys are played from the wrist and the elbow. Scales and arpeggios are accomplished by a constant crossing of the hands. The greater part of the playing is on the smaller bells with occasional use of the large ones. The reasons for this are that small bells are more easily sounded, and that the effect of chords is much more satisfactory on them, due to the fact that on the large bells the harmonic tones are prominent and, when sounded together, frequently interfere with each other in a disagreeable manner. This is not the case with the smaller bells as their harmonic tones are too high in the scale of sounds to distress the ear. Chords are most satisfactory when played arpeggiando and

scale passages can be rendered with great rapidity and are most effective. When playing in three or more parts, however, the greatest care is necessary as to the disposition of the different notes of the chords, the best effects being obtained by keeping a wide interval between the low note and the note next above it. All degrees of crescendo and of diminuendo are possible. Vibration of the bells does not long persist, so that, apart from the fact that the effectual damping of bells is practically an impossibility, when carillons are played by an expert performer, there is no real necessity for such a thing. With smaller bells the sound is so quickly effaced that when the effect of sustained chords is desired, it is obtained by a rapid tremulando, much as in pianoforte playing.

To sum up: In the first method, that of automatic cylinder play, the outer surface of the bell is struck by a hammer actuated by a cylinder which operates in connection with the tower-clock. In the second method, that

of keyboard play, the inside of the bell is struck by the clapper actuated by a carillonneur.

But enough for the present of the mechanism of the bells, and the intricacy of their play. Above us, surmounting the topmost spire of Ghent's belfry is the gilded copper dragon which has looked down upon many stirring scenes in Flemish history. There is a legend that the Crusaders brought this dragon from Constantinople to crown the belfry of Bruges and that there it remained until Artevelde, victorious, carried it a prized trophy to Ghent where it was again set high above bells. As we meditate and gaze upon the vast expanse before descending to the Place Saint Bavon, there comes vividly to mind that day when 'tis said Charles V, standing where we stand, and beholding the splendid panorama, answered Alva's cruel suggestion that the city should be destroyed, with: "Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?"

CHAPTER IV

"In the ancient town of Bruges."

LONGFELLOW

WESTWARD across the even Flemish plain, abloom with intensive farming, it is a short trip from Ghent to Bruges, its ancient rival, till recently famous for its quaintness and quiet. Once inhabited by energetic and independent merchants and traders, the city's central feature is the towering belfry rising on the south side of the Groote Markt. Standing as a conspicuous emblem of municipal liberties, the belfry is characteristic of Flemish towns.

To say that *belfry* in its origin is not connected with *bell* appears to deny what is manifestly true. The fact is however, that they have a purely chance resemblance. The Oxford Dictionary says:

"Belfry: Pointing to a late Latin type 'berefredus,' adopted from Teutonic 'bergfrid.' In English, its ac-

ceptance was doubtless due to popular association with 'bell' and the particular association which was in consequence given to the word. The meaning has passed from a movable tower used by besiegers and besieged, to a tower to protect watchmen, a watch tower, beacon tower, alarum bell tower, bell tower, place where a bell is hung. 'Frid,' it is generally agreed, is a form of 'fridu,' peace, security, shelter; and 'berg-en' means to protect, defend; the whole meaning 'protecting or defensive place of shelter.'"

Thus these towers were symbols of municipal freedom and represented to the eye and ear the idea of civic solidarity. Grant Allen, in "The European Tour," analysing the character of the art of Belgium, remarks:

"These Flemish belfries are in themselves very interesting relics, because they were the first symbols of corporate existence and municipal power which every town wished to erect in the Middle Ages. The use of the bell was to summon the citizens to arms in defence of their rights, or to counsel for their common liberties. Every Teutonic burgher community desired to wring the right of erecting such a belfry from its feudal lord; and those of Bruges and Ghent are still majestic memorials of the freedom-loving wool-staplers of the thirteenth century. By the side of the Belfry stands the Cloth Hall, representing the trade from which the town derived its wealth."

BRUGES: THE BELFRY

FAIRFIELD PUBLIC LIBRARY

The crown of every belfry was a carillon. The belfry and its crown were the proud possession of every prosperous community. And today, wherever the carillon may hang, its bells belong to the town and the bell-master is a municipal officer.

Neither in Holland nor in Belgium have I found a place where the carillon and the tower in which it hangs, even though it be a church spire, are not controlled and maintained by the municipal authorities. It is true that in some instances, carillons are played and that often the great separate bells are rung for church services or in religious functions, but always the dominating power in the management of the bells is civic and the religious element, if it exists at all, is entirely subordinate.

Reviewing Rodenbach's late Brugian novels, Dr. Chatterton-Hill says:

"Joris Borluut is the carillonneur of Bruges. These are grave and important functions, which cannot be entrusted to the first comer. All the feelings and emotions and experiences of an old city, the whole of the priceless moral treasure accumulated during many cen-

turies, must find expression in the music of the belfry bells. Success and failure, smiles and tears, illusions and realities, must all be blended here into one sweet harmony. A consummate artist is essential, but one who understands Bruges is essential also, for the difficult task is assigned him of concretising, so to speak, the soul of the Flemish town. In the merry laughter and plaintive sighing of the old bells, the citizens of Bruges require to find the echo of that which they feel within themselves.

"Rodenbach has resuscitated the soul of Bruges; he has helped us not only to hear, but to be penetrated by, the infinitely sad and wonderfully sweet music which vibrates in the air of the old Flemish city. It brings back to us the memory of the glorious past, brilliant with hope, of a world that was and that is no more, whose splendour was great but ephemeral, and which survives only in venerable and moss-grown ruins."

If Ghent's bells are easiest of access, Bruges' are most celebrated in verse. It was here that Longfellow came under the spell of the carillon. At once his imagination was awakened and we foresee his poem in these brief entries in his diary of 1842:

"May 30. In the evening took the railway from Ghent to Bruges. Stopped at La Fleur de Blé, attracted by the name, and found it a good hotel. It was not yet night; and I strolled through the fine old streets and felt myself

a hundred years old. The chimes seemed to be ringing incessantly; and the air of repose and antiquity was delightful. * * * Oh, those chimes, those chimes! how deliciously they lull one to sleep! The little bells, with their clear, liquid notes, like the voices of boys in a choir, and the solemn bass of the great bell tolling in, like the voice of a friar!

"May 31. Rose before five and climbed the high belfry which was once crowned by the gilded copper dragon now at Ghent. The carillon of forty-eight bells; the little chamber in the tower; the machinery, like a huge barrel-organ, with keys like a musical instrument for the carillonneur; the view from the tower; the singing of swallows with the chimes; the fresh morning air; the mist in the horizon; the red roofs far below; the canal, like a silver clasp, linking the city with the sea,—how much to remember!"

The poem, of which "Carillon" is the first part, was probably begun there, his editor says, and finished later when he was again at Bruges on his return home. More than any other literary utterance its verses have drawn English-speaking travellers to this unique music. How wonderfully his genius gives the scene at night, when silence perfects the sound of the bells.

CARILLON

In the ancient town of Bruges,
In the quaint old Flemish city,
As the evening shades descended,
Low and loud and sweetly blended,
Low at times and loud at times,
And changing like a poet's rhymes,
Rang the beautiful wild chimes
From the belfry in the market
Of the ancient town of Bruges.

Then, with deep sonorous clangor
Calmly answering their sweet anger,
When the wrangling bells had ended,
Slowly struck the clock eleven,
And, from out the silent heaven,
Silence on the town descended.
Silence, silence everywhere,
On the earth and in the air,
Save that footsteps here and there
Of some burgher home returning,
By the street lamps faintly burning,
For a moment woke the echoes
Of the ancient town of Bruges.

But amid my broken slumbers
Still I heard those magic numbers,
As they loud proclaimed the flight
And stolen marches of the night;

Till their chimes in sweet collision
Mingled with each wandering vision,
Mingled with the fortune-telling
Gipsy-bands of dreams and fancies,
Which amid the waste expanses
Of the silent land of trances
Have their solitary dwelling;
All else seemed asleep in Bruges,
In the quaint old Flemish city.

And I thought how like these chimes
Are the poet's airy rhymes,
All his rhymes and roundelays,
His conceits, and songs, and ditties,
From the belfry of his brain,
Scattered downward, though in vain,
On the roofs and stones of cities!
For by night the drowsy ear
Under its curtains cannot hear,
And by day men go their ways,
Hearing the music as they pass,
But deeming it no more, alas!
Than the hollow sound of brass.

Yet, perchance a sleepless wight,
Lodging at some humble inn
In the narrow lanes of life,
When the dusk and hush of night
Shut out the incessant din
Of daylight and its toil and strife,

May listen with a calm delight
To the poet's melodies,
Till he hears, or dreams he hears,
Intermingled with the song,
Thoughts that he has cherished long;
Hears amid the chime and singing
The bells of his own village ringing,
And wakes, and finds his slumberous eyes
Wet with most delicious tears.

Thus dreamed I, as by night I lay
In Bruges, at the Fleur de Blé,
Listening with a wild delight
To the chimes that, through the night,
Rang their changes from the belfry
Of that quaint old Flemish city.

The Fleur de Blé has disappeared and few know even where it was. Searching recently, I had the good fortune to discover its site, now occupied by the theatre of the city. Looking over the trees of the gardens to the south, one sees the belfry high above all and hears, often undisturbed by other sounds, its music.

The evening sky at our first arrival in Bruges was rosy with a sunset glow which lingered until nearly midnight. As we took a

BRUGES: THE BELLS

This shows bells equipped with many hammers to allow quick repetition of the same note in automatic play

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late supper we could hear at frequent intervals the agreeable jangling of distant bells and, after finishing our meal, we went out into the dusky street. Then the mystery and the music enticed us forth. As we wandered through the windings of the narrow echoing streets, now a flourish, now an irregular snatch of song, was wafted to us. The notes came so clear that at every turn we looked to see the belfry. Thus led by the carillon's music, we at length came out in a great moonlit square. Here all was silent except for the steps of an infrequent passer and the hum of faint music and voices issuing from the row of estaminets that form the north side of the Groote Markt. From somewhere came the plaintive notes of a zither, the only distinguishable sound. At the foot of the monument in the centre of the square, we waited for the hour. Presently a ripple and then a burst of tune, inaccurate of tone and time, but mysteriously beautiful, coming from the dark tower and floating into every nook of the silent city. The tune over,

a deep bell struck ten and we turned homeward.

Since that summer, Bruges has suffered an awakening, which though it may have given satisfaction to the inhabitants, has, alas, destroyed a certain repose charming to travellers. Electric cars now pass through the Groote Markt and "Bruges en avant" has become the slogan of "Bruges la morte." But with these innovations, the carillon has not been neglected and, happily, the greatest of bell-masters, Josef Denyn, was summoned to give his advice. Under his supervision, during the winter of 1913-14 the keyboard was reconstructed, springs were placed behind the clappers of the bells, and adjustments were made which greatly increase the ability of the carillonneur to produce effects befitting the fame of the belfry.

The carillon consists of 47 bells made by Joris Dumery of Antwerp in 1743, his bells succeeding those destroyed by fire in 1741. Mr. Starmer in 1905 describes the Bruges

carillon as consisting of four octaves G to G with low A flat and B flat missing. Mr. Denyn after recently improving it said:

"The big bell, the do of the keyboard, is an A going towards A flat. Its tone is nearly one whole tone higher than that of 'Salvator,' the base of the carillon at Mechlin. In its principal accord, do, the Bruges carillon is not quite in tune; it is entirely out of tune in the octaves of mi.

"According to the disposition of bells and keyboard, I do not play as easily as at Mechlin, for at Bruges the small bells are distant about ten metres from the keyboard. This hinders securing responsive connections, and so the firmness of the playing suffers. But the keyboard itself is now the most perfect anywhere. What a pity that the mellow-toned bells are not all quite in tune. As to the smaller bells, I much prefer my Mechlin ones. They may be somewhat harsher of sound, but surely they are more silvery (i.e. brilliant) and I think I can get better effects with them."

So this quaint old Flemish city is rising from its sleep of almost three hundred years. And if we should climb the belfry, we should hear in daytime now sounds of a greater activity than aroused Longfellow from his musing there more than half a century ago. As

we read the later verses of "The Belfry of Bruges," its pictures conceived as he stood on the lofty balcony near the bells, it is not alone his own visions that become real. His art produces in us also a reflective mood and other scenes and events in history associated with bell tower after bell tower in the Low Countries come to mind.

THE BELFRY OF BRUGES

In the market-place of Bruges stands the belfry old and brown;
Thrice consumed and thrice rebuilded, still it watches o'er the town.

As the summer morn was breaking, on that lofty tower I stood,
And the world threw off the darkness, like the weeds of widowhood.

Thick with towns and hamlets studded, and with streams and vapours grey,
Like a shield embossed with silver, round and vast the landscape lay.

At my feet the city slumbered. From its chimneys, here and there,
Wreaths of snow-white smoke, ascending, vanished, ghost-like, into air.

Not a sound rose from the city at that early morning hour,
But I heard a heart of iron beating in the ancient tower.

From their nests beneath the rafters sang the swallows wild and high;
And the world, beneath me sleeping, seemed more distant than the sky.

Then most musical and solemn, bringing back the olden times,
With their strange, unearthly changes rang the melancholy chimes,

Like the psalms from some old cloister, when the nuns sing in the choir;
And the great bell tolled among them, like the chanting of a friar.

Visions of the days departed, shadowy phantoms filled my brain;
They who live in history only, seemed to walk the earth again.

* * * * *

I beheld the Flemish weavers, with Namur and Juliers bold,
Marching homeward from the bloody battle of the Spurs of Gold;

Saw the fight at Minnewater, saw the White Hoods
moving west,
Saw great Artevelde victorious scale the Golden Dragon's
nest.

And again the whiskered Spaniard all the land with
terror smote;
And again the wild alarum sounded from the tocsin's
throat;

Till the bell of Ghent responded o'er lagoon and dike
of sand,
"I am Roland! I am Roland! there is victory in the
land!"

Then the sound of drums aroused me. The awakened
city's roar
Chased the phantoms I had summoned back into their
graves once more.

Hours had passed away like minutes; and, before I was
aware,
Lo! the shadow of the belfry crossed the sun-illumined
square.

CHAPTER V

"Le campane di questi paesi servono per musica; hanno una temperatura soave ed una consonanza armonica."
GIORGIO GIORGI

THE word carillon is hardly used in the land where carillons thrive. In Holland the usual name for the instrument is klokkenspel (literally, bellplay), while in Belgium it is beiaard. The bellmaster is known as klokkenist or klokkenspeler (with many variations) and beiaardier. The corresponding verbs, bespelen, beiaarden, and carillonner, refer to clavier play only. Carillon, at first quatrillon, is of course adopted from the French and comes, according to Littré, from medieval Latin *quadrillionem*. Thus the name of the carillon is traced to the *four* diatonic bells which made up the tintinnabulum of the twelfth century.

More definitely, however, the instrument as

we know it, had its origin in a mechanical arrangement of sets of small bells in connection with the clocks which in the fifteenth century came to be an essential part of the municipal towers of the Low Countries. This mechanism, striking the small bells just before the hour, announced that the heavy hour bell was about to sound. It was not long before more than four bells were used, and as the number increased, the mechanism was arranged to play a little tune. Thus we reach the 8 or 10 bells of the Flemish "voorslag" or "forestroke," obviously so called from its play before the hour. To possess a "voorslag" was an indication of municipal progress and the principal Flemish towns were soon thus equipped. Owing to this periodic playing, which before long preceded the strokes of the half-hour as well, bell music came to be a distinctive feature of the Low Countries.

As prosperity increased and as taste developed, still more satisfactory musical effects were sought. Bells were added to the "voor-

EDAM: THE BELL TOWER

Internal Document

slag"; all the intervals of the chromatic scale were supplied; and the barrel of the playing device was enlarged until each quarter hour had its share of notes, and the hour tunes lasted a minute or more. This music was something that everyone could enjoy without stopping work. He did not go to it; it came to him. It suited both his industrious disposition and his reposeful temperament.

The clavier or manual keyboard was coming into use with chromatic stringed instruments. What more natural than that it should be used, in addition to the automatic playing mechanism up to this time solely employed, with sets of bells that had all the semitones? Nor was it strange that to meet the requirements of the constantly greater number of bells, and their increased weight, a pedal keyboard should soon be invented to supplement the manual. It is not known when the great chromatic expansion occurred, nor can we tell where claviers, in connection with bells, first appeared. It seems to have been a grad-

ual development, an outgrowth of the love of the people for a music which, as it decorated the passing of time, welcomed all, the high and the low, the artist and the artisan, the man in his shop, the woman at her home, as participants in the pleasure it could give.

The researches of Dr. van Doorslaer as to the origin and development of the art admirably cover the early days of the Belgian field. Concerning later times and Dutch bells, information has been gained from many other sources.

Jan van Leiden, a Carmelite prior, writing in the early part of the fifteenth century about the abbey of Egmond in Holland, says that a certain Franco, abbot there from 1182 to 1206, had a "klokkespel" made for the gateway. Whatever truth there may be in this tale, which has been mentioned by Gregoir and others, nothing has been discovered to show how many bells there were at Egmond or that they were chromatic or how they were played.

The first trustworthy information is found

toward the end of the fourteenth century when great clocks began to be placed in the towers of the Low Countries. Middleburg had a clock in 1371; Mechlin got one for Saint Rombold's tower in 1372; and Ghent, one for the belfry in 1376. There are many reasons for believing that even thus early the striking of the hour was preceded by a "voorslag" on the little bells called then in Flemish, "appeelkens." Records of Mons, 1382, Tournai, 1392, and Ghent, 1412, mention such bells. It is at this same period that the custom of sounding bells as a part of the celebration of joyous events was established. This kind of playing is mentioned in the municipal accounts of Mechlin in 1373. The use of the little bells extended during the fifteenth century and various names were applied to them. Aalst obtained some "appeelkens" in 1460 and Oudenaarde got three in 1496, spoken of as "clocxkins."

These primitive chimes continued to be used during the fifteenth century and it was

not until the beginning of the sixteenth that they had been developed sufficiently to give a tune with variations. Van der Straeten tells of some bells which in 1501 at Oudenaarde played the motives of the "Veni Sancte Spiritus" and of the "Peccatores." He also gives a quotation which proves that the clavier was already in use there in 1510.

Gregoir states that Oudenaarde had "un jeu de cloches" in 1409, Antwerp in 1430, Louvain in 1434, and Lier in 1495, and associates these with the claim for the first carillon, but he mentions no authority for these dates nor does he define "un jeu de cloches." In all probability these bells were what have been mentioned as "clocxkins."

Louvain, we know, had 8 bells in 1525; Oudenburg 10, in 1539; and Ghent 16, in 1543. In the northern part of the Netherlands progress was only slightly slower. Hoorn had 10 bells in 1528 and Alkmaar 11, in 1541. Both Leiden and Groningen had carillons in 1577, and Gouda in 1578. Arnemuiden by

OUDENAARDE: THE TOWN HALL TOWER
SKETCH BY JEAN BAES

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1583 possessed 19 bells and those at Utrecht were already widely known in 1586.

With the further enlargement of carillons came the invention of the pedal keyboard. This was in use at Mechlin in 1583, and probably the improvement was made elsewhere at about the same period. The drum or cylinder for automatic play was originally of wood and at this period of iron. Jan Cal of Nimeguen first used copper in a drum which he placed in the Nieuwe Kerk at Delft in 1663. Since the adoption of the pedal keyboard, carillons have undergone changes only in the improvement of the details of their mechanism and in the increase of the number of their bells.

Thus upon the basis of a few bells giving simple songs in connection with the striking mechanism of great clocks, we see developed in a century, a noble musical instrument, well fitted for its lofty place in municipal towers, enduring through hundreds of years, and giving delight to thousands.

As to the requirements of a good instrument to-day, I quote Josef Denyn:

"A carillon to give satisfaction, however played, must have as a minimum 28 bells with the bass bell of not less than 550 pounds. It should have its bells hung in right lines, the big ones, if possible, somewhat more inclosed than the smaller, with the bell loft 200 or 300 feet high. Towers with open tops, lanterns, in which the bells hang in circles, picturesque as they may be, cannot possess mechanically perfect carillons, for the connection between keyboard and bells is not direct enough and there is, therefore, a loss of the control needed to produce delicate effects. This is a marked fault in numerous Belgian and Dutch carillons."

The Denyn improvements, which have been the contribution of both father and son, Adolf and Josef, have been specially directed to securing a fine adjustment of the connections to the clapper by means of guide wires and springs and to keeping each clapper in exact position with relation to the sound bow of its bell. No Dutch carillon yet has these improvements, though several towns have recently taken counsel of Mr. Denyn in the matter and are likely to follow his advice. Among

these are the towns of Nimeguen, Zutfen, and Arnhem; and the carillonneur at Gouda, Mr. van Zuylen, has publicly advocated these improvements, which have already been made in all the larger Belgian carillons.

From the sixteenth to the eighteenth century, carillons were often treated as spoils of war, and especial havoc was wrought at the end of that period when the French invaders suppressed the abbeys. Bells captured in war were sometimes recast into cannon or carried away as trophies, or again they were ransomed as a town's most prized possession.

When a city bought a carillon it was formally welcomed on its arrival by burgomaster and people, and amid rejoicings, the bells were consecrated with elaborate ceremony. Men and women of noble rank stood sponsors. Carillons then were in fact esteemed an essential part of the useful equipment as well as of the artistic adornment of a progressive Netherlandish city. Item after item in old records show how important a place they occu-

pied. Their care, their proper playing, their enlargement, were constantly under discussion. Even the referendum was employed to decide questions relating to them. Towns were rivals for preëminence in the carillon art and bell-masters and bell-makers were esteemed citizens of great consequence.

Barbière in "La Capitulation * * * d'Anvers," 1585, tells us that one lot of 59 bells was carried off from Brussels to Spain, of which "32 formed a harmony like an organ and could be played by means of a clavier."

When Louis XIV captured Mons in 1691, a formal treaty was concluded between the council on the one part and Marshal d'Humières on the other for the ransom of the carillon. The bells were thus saved at that time, but during the French invasion in 1793, all were taken but one. This was in accordance with the decree of the National Convention at Paris on July 23, 1793, "That there shall be left only one bell in each parish church; that all the others shall be placed at

MONS: THE BELFRY
SKETCH BY JEAN BAES

CLASSIFIED DOCUMENTS

the disposition of the Executive Council which shall provide for taking them to the nearest foundry that they may be there made into cannon."

During the siege of Maastricht in 1676, cannon balls having struck the Town Hall, the council ordered that the bells should be dismounted in order that "the carillon, much praised by the musicians of this time may not be destroyed." Brussels had a carillon ruined in the bombardment of 1695, but the magistrates concluded to buy a new one in 1711, for, as they said, "It is for the honour of a court town like Brussels to have as one of its ornaments a perfect carillon which can serve not only for the satisfaction of the townspeople but also to give diversion to strangers who are often attracted to a town by the harmony of a carillon, which thus both adds to the town's renown and also increases its business."

Old records of Ath, Belgium, give popular votes upon many details of carillon administration. Items in the accounts of Mechlin in

1682 show that a quarter cask of Rhine wine, and red ribbons for the clappers and other accompaniments were bought for the fêtes which took place when the 33 bells of Notre Dame were christened. A list is also given of the god-fathers and god-mothers, together with the elaborate names they bestowed on each bell. These bells were seized by the French in 1798 and were sent "pour augmenter la pâte des canons de Creuzot."

When the drum of the new carillon of Bruges was to be installed in 1746, the people themselves drew it through the streets to the belfry, and the second of February, when it first played, was made a general holiday.

John V of Portugal visited the Netherlands about 1730 and was so delighted with carillon music that he determined to have a set of bells for his sumptuous palace then building at Mafra. The price having been ascertained, it was guardedly suggested by his treasurer that the cost was great. This implied criticism is said to have so offended the

self-esteem of the monarch that he replied: "Nâo julguei que era tâo barato; quero dois" —"I did not think it would be so cheap; I wish two." And these he got, for two carillons of 48 bells each, played by clavier and clock-work are still in use at Mafra.

CHAPTER VI

"Ik verhef myn toon in 't zingen
Aen den Aemstel en het Y,
Op den geest van Hemony." VONDEL

TWO brothers attract our attention as picturesque figures in the Netherlands in the golden age of carillon making. Their genius and skill have made the name of Hemony particularly distinguished in the art. Of Frans, the elder, Vondel, the great Netherlandish poet, expressed his admiration in verse, singing "of one who so skilfully founds his bells that their notes charm our ear and make us wish to dance a bell-dance on the airy tower-galleries." Of Pieter, the younger brother, we know through correspondence lately discovered and through his other writings, that he was one of the active spirits of his day, warm in friendship and keen in controversy.

The Hemonys were natives of Lorraine, but

early established themselves at Zutfen. While of moderate education, they were excellent craftsmen, producing bells of peculiar beauty of form and decoration, and possessed a marvellous faculty for tuning bells. The correspondence of Pieter written in a mongrel tongue, half Teutonic and half French, shows that they were men of great business acumen and that the product of their foundries was sought throughout their own and other countries. It is their bells that remain predominant in the towers of the Low Countries today. Frans Hemony lived from 1597 to 1667 and Pieter from 1619 to 1680. It is interesting to notice their contemporaries in the Netherlands. Such consideration will indicate that the carillon was the manifestation in music of the spirit of a people who at the same time were showing great genius in many other directions. Rembrandt, ver Meer, Rubens, van Dyck, Frans Hals, and Pieter de Hooch all lived at this period. Likewise Lieven de Kay, the master builder,

and Visscher, the famous engraver, and Vondel, the dramatist and poet. Tromp and de Ruyter were winning their naval victories, and Grotius was writing his great works on international law.

The brothers Hemony made their first carillon in 1645 for the Winehouse tower at Zutfen, and it was so satisfactory that the city authorities issued the following testimonial:

"We, the Burgomaster, Schepens, and Councillors of the city of Zutfen, hereby certify, witness, and declare for the honest truth: that as an Ornament to the city as well as for the Benefit of the citizens we have deemed it proper and useful to have a carillon made for the Winehouse tower, standing on the market square, for which purpose presented themselves the Worthy and Skilful Master Founders Frans and Pieter Hemony, brothers, * * * to whom we let the contract for the same; the largest bell, which is used for striking the hour, weighing more than four thousand pounds, and the other bells, to the number of 26, in proportion. Which hour and playing bells by impartial Masters, invited thereto by us, have been declared to be not only good, but surpassing in tone and resonance all other carillons in the vicinity, so that we are well pleased therewith and herewith thank the aforesaid Masters for their work in casting and furnishing the said bells."

ZUTFEN: THE WINE HOUSE TOWER AND MARKET SQUARE

PAGINA SIN CONTENIDO

The reputation of the Hemonys spread rapidly and many towns bought carillons of them. In 1654 Frans removed to Amsterdam where he was received with great consideration. The regents knowing his honesty and talent assigned to him without cost a building site for a foundry on the Keizergracht. At the same time they intrusted him with the making of carillons for five towers.

After his brother's death, Pieter Hemony, who had moved to Amsterdam in 1664, conducted the foundry alone. Of this brother we know much from his correspondence with his friend de Loose, prior of the Benedictine Abbey of Eename near Aalst in Belgium. We find Hemony writing to the abbot, with reference to making a carillon for Cambrai, that he is not well enough to follow longer his vocation; he has, however, three carillons made in advance, of which one is like that he has furnished Eename but with a half-tone extra, that is to say, one more bell; it has 28 bells; the price is 1400 ducatons. He adds: "The

other two are greater; one has 32 bells, weighs 6150 pounds, price 2000 ducatons; the other also 32 bells, but weighs 8350 pounds; price 2520 ducatons. To reach me it suffices to place upon the letter: To Pieter Hemony, city founder of bells and of cannons." One of these carillons was subsequently sold to Mechlin. The following years he writes:

1677. "After the bells now making have been tuned and shipped, I am resolved to dismiss my workmen and live in repose * * * having worked 44 years at founding with my own hands."

1678. "I do not hope to regain my health, but that gives me no sorrow for I am resigned to the goodness of God. I know that one must die sooner or later. I desire no other thing now but to pass the rest of my days in tranquillity and in being able to render service to my friends, among whom Your Reverence holds the first place."

The contrasts in the character of Pieter Hemony are reflected in the nature of his work. He was profoundly religious, having a chapel in his house, where he heard mass every day; and, as is shown by his booklet on the uselessness of C sharp and D sharp in the

bass of carillons, a good fighter for his musical opinions. While he was making carillons at Amsterdam, he was at the same time casting cannons at Zutfen. Thus while Louis XIV was warring against the Low Countries, this master founder was busy forging mighty engines of destruction to gain victories and gigantic instruments of music to celebrate them.

During 35 years the Hemonys made scores of carillons, the total value of which van der Straeten says was surely more than three millions of francs, an enormous sum for the time. In a letter of 1677 or 1678 to Dr. Booth of Utrecht, Pieter Hemony says:

"I understand that you are curious to know how many carillons we have made and where. I therefore send you a specified statement thereof, marked in the margin with the letters F—P, that is, Frans and Pieter, the two letters before an entry indicating that both of us together worked on the carillon and a single letter showing that only one of us worked on it."

Then follows a list of 47 carillons aggregating 790,000 pounds; and though several known to

have been made by the Hemonys are omitted, the list indicates that the figures mentioned by van der Straeten must include the value not only of the bells but of the drums and the rest of the mechanism connected with the bells.

A large majority of the bells of Holland are of the manufacture of the Hemonys; in Belgium, most of the present bells of Mechlin and of Antwerp are by them; while outside the Netherlands they supplied carillons to Stockholm, Hamburg, Mainz, and Darmstadt.

Another name greatly honoured in carillon making is that of van den Gheyn. At the middle of the sixteenth century, Willem, born in Holland, conducted a foundry at Mechlin, and already for a hundred years van den Gheyns had been bell makers. Later we find the names of Jan, Pieter, another Pieter, and another Jan, and still later, Andreas. The family has successively carried on work at Mechlin (1566-1629), St. Trond and Tirle-

UTRECHT: THE CATHEDRAL TOWER

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Dumery (or du Mery) is a name also famous in carillon founding and one that appears on many bells. The head of the family Joris (or Georges) was born at Antwerp in 1699 and his work was continued by his sons, Willem and Jacob, the latter dying at Bruges in 1836. The greatest Dumery carillon is that in the belfry of Bruges, made in 1743.

A family early celebrated for bell making, is that of Waghevens. The first of that name

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was Hendrik (or Henri) who in 1462, was a bell founder, probably at Mechlin. His sons, Simon, Pierre, and Georges, succeeded him. In the next generation, Jacques, Médard, and Jean were founders, and in the next generation was another Médard. No large set of their making now exists but single bells by them are found at Mechlin, Tournai and several other towns. Dr. van Doorslaer's "Les Waghevens" is a classic in bell literature.

Yet another skilled carillon founder is Melchior de Haze. An admirer described him in verse as "skilled in all arts, but especially to be honoured for having known how to make life a joy by means of his carillons." Born about 1630 at Antwerp, he became a pupil of the Hemonys and was one of their successors, surviving the younger brother by a score of years. His best bells are at the Hague.

J. Petit with his son Alexis, carried on a bell making establishment, which had already existed for a century, at Someren in the latter part of the eighteenth century. The foundry

was moved to Aarle-Rixtel by his grandson, Hendrik Petit, and he had as his successor his nephew, Hendrik Fritsen. The firm now bears the name of Petit and Fritsen

Many other names are associated with carillon making, among them that of Mammes (or Mammertus) Fremy of Amsterdam, a nephew and pupil of the Hemonys, who in 1687 made the bells at Leeuwarden. Of him Pieter Hemony wrote to his friend the prior in 1677, "He is now able to found such bells as Your Reverence desires; I hope in time he will learn also to tune well; as for me, I can now only direct the work and do tuning." Others are G. Witlockx of Antwerp, who in 1715 made a noted carillon for Ath, consumed in 1817; Noorden and de Grave, makers of the bells of Middleburg and Louvain (S. Peter); and J. N. Derk of Hoorn, who in 1757 made a carillon for S. Petersburg. The best-known carillon founders of the present day are Felix van Aerschodt of Louvain, of whom mention has already been made, and John Taylor and

mont (1629-1790), and Louvain (1790-1914), Felix van Aerschodt being the present representative of the famous family of founders. Dr. van Doorslaer, Mechlin, has published an interesting sketch of the van den Gheyns. From their foundry came the bells of Nimeguen, Nykerk, Louvain (S. Gertrude's), and Schiedam, and most of the bells of the nineteenth century come from the workshop of the van Aerschodts. Many carillons have been increased by them and they have furnished complete carillons to Ypres, Courtrai, and Cattistock in England.

Dumery (or du Mery) is a name also famous in carillon founding and one that appears on many bells. The head of the family Joris (or Georges) was born at Antwerp in 1699 and his work was continued by his sons, Willem and Jacob, the latter dying at Bruges in 1836. The greatest Dumery carillon is that in the belfry of Bruges, made in 1743.

A family early celebrated for bell making, is that of Waghevens. The first of that name

to the best in Amsterdam. When the bells were delivered, certain experts held that they did not conform to the contract and Quiryn van Blankenburgh, who figured in the controversy about the bass bells at Gouda, made a report commenting separately upon nearly every one of the bells. His criticism exhausted the vocabulary of deficiency. The bells of the first octave were disagreeable in sound and were in discord with each other; the next few bells were wavy but might do; the C next above was false and dull; the C sharp was shrill and dead; the D and D sharp were dull; the E was sharp; and beyond this came a bell "no more musical than a druggist's mortar;" the bells of the next octave were fair in comparison with the others. He says of the following A: "Dull. In travelling through Leiden, I noticed that the dock-master's bell at the boat landing at the Hague gate was very clear and of the same tone as this A and therefore, might well be exchanged for it." To only one of the smallest bells does

he give praise, describing it as "een zeer mooi en helder klokje." But in spite of all this criticism, the bells were accepted and are heard today at the Hague.

When Brussels decided to get a new carillon in 1711, the magistrates asked de Haze to furnish it. G. Witlockx protested, saying in his petition to the council, that he had had great experience and was able to make bells of which Europe did not possess the like; that Holland even had bought of him; that he was employing 25 workmen and the country should be interested in protecting the arts practiced therein; and he appealed to the king that a foreign master should not be preferred to him. But his plea for protection to home industries was of no avail and the contract was made with de Haze.

Witlockx was, however, more successful in an encounter with Ath. This town had had a carillon since 1520, and the council, desiring to give it "un cachet plus musical encore," determined in 1715 to purchase a new one.

When Witlockx delivered the bells, a controversy arose as to whether they formed the "concert irréprochable" he had promised. A committee of experts from Liége, Lille, Cambrai, Mons, Hal, and Aalst was called in and gave its decision against the town. Apparently the council was still obdurate, for on January 8, 1718, the sovereign council of the Empire commanded it to pay Witlockx the price fixed by the contract.

Of the Middleburg clock and carillon, the latter bought in 1714, we have a very full account in the pamphlet of F. A. Hoefer. The costs are calculated to have been:

Rebuilding the tower ...	78,037	florins
The bells	49,322	"
The clockwork	4,728	"
The playing mechanism	26,731	"
Total	158,818	"

Danzig was not satisfied with the bells it had bought of Derk in 1737 and sent 18 of them back to Hoorn. The carillonneur who accompanied them had pitch pipes giving the

sists exclusively of copper and tin, but not in fixed proportions.

John Taylor and Company have been good enough to write me (June, 1914):

"The present price of bells averages about 1s. 3d. per pound net, tuned and finished at our works, exclusive of packing. This is for all bells of 200 pounds weight and heavier; for bells of less than 200 pounds, the cost is 3d. per pound more, i.e., at the present time about 1s. 6d. per pound.

	£	s.	d.
"Thus the cost of a carillon of 42 bells with largest of 9,260 pounds weight, (4,200 kilos.) and total weight about 47,000 pounds, all cast of the purest metal, of the best tone and in perfect tune, with true harmonics (45,600 at 1s. 3d. and 1,400 at 1s. 6d.) would be about.....	2955	0	0
"The cost of the requisite clappers, fittings, clavier (keyboard) and all necessary connections for the 42 bells, also framework, of our best make throughout, fitted here, complete, ready for fixing, and marked to take to pieces, would be about.....	700	0	0
"Automatic carillon machine, including drum, hammers, wires, and springs, the whole fitted up complete.....	810	0	0
"Total	4465	0	0"

UNOFFICIAL DOCUMENT

notes of the bells left at home. By filing, cutting, and recasting, the 18 were made satisfactory in tone, and after signing a certificate to that effect, he took back the bells to Danzig. This carillon was considered the finest in Germany until its destruction by fire in 1911.

Perhaps the most interesting contract because of its exacting specifications was one from which the following is quoted:

"This day, the 19th June 1751, have met together the burgomasters and knights of Oudenaarde of the first part, and Jean Baptiste Joseph Barbieux, son of François, and François Bernard Joseph Flincon, son of Simon, master bell founders living in the town of Tournai of the second part:

"And this Witnesseth: That the said master founders engage to found a new carillon of which all the bells shall be altogether and each in itself sonorous, harmonious, melodious, true, solid, good, beautiful, and well finished, and respectively in relation the one to the other, well proportioned, and of a proper and agreeable accord as determined by the best taste and rules of music."

The contract called for 35 bells fitted and adjusted to the clockwork; also for a drum

and 2000 new pins; also for a new keyboard. The largest of the bells was to weigh 1500 pounds and the entire carillon about 6000 pounds. But the bells did not conform to the rigorous conditions, and the carillon was rejected.

The cost of bell-metal today is about the same as it was in England and in the Netherlands in the seventeenth and eighteenth centuries. In the time of the Hemonys, a tuned bell sold for from 30 to 40 cents a pound, the metal itself costing from 15 to 20 cents a pound. Notwithstanding Longfellow's "heart of iron" and Poe's "golden molten bells" and the "silver bells" of many poets, the only metals used in founding bells of the most perfect timbre are copper and tin. The addition of gold, silver, antimony, bismuth, or any other metal impairs the quality of tone. The proportion of tin used is from 21% to 25%. A recent chemical analysis by Dr. Euwes of some of the Hemony bells in the Zuider Kerk at Amsterdam shows that the alloy used con-

sists exclusively of copper and tin, but not in fixed proportions.

John Taylor and Company have been good enough to write me (June, 1914):

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"The cost of the requisite clappers, fittings, clavier (keyboard) and all necessary connections for the 42 bells, also framework, of our best make throughout, fitted here, complete, ready for fixing, and marked to take to pieces, would be about.....	700	0	0
"Automatic carillon machine, including drum, hammers, wires, and springs, the whole fitted up complete.....	810	0	0
"Total	4465	0	0"

They also inform me that the cost of a carillon similar to that at Appingedam (two octaves chromatic and weighing 4,500 pounds), complete as above, would be £908.

Felix van Aerschodt, for a carillon of 42 bells, weighing 39,600 pounds, but with the bass bell of the same weight as above, and including keyboard and automatic playing mechanism, gives a price of 130,000 francs. He adds:

"My prices are based on the current price of the bell metals. At present I estimate 3 francs per kilogram for bells of from 200 to 8,000 kilograms. For bells of less than 200 kilograms in weight, the price increases up to 5 francs per kilogram for the smallest bells."

In the United States, well-known founders, such as the Meneely Bell Company of Troy, N. Y., and Meneely and Company of Watervliet, N. Y., have not yet made carillons, which require small bells, though their chimes are found in many American cities.

The Hemonys, the van den Gheyns and the Dumerys were the great founders of former

APPINGEDAM: THE BELL TOWER

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times. Hemony's bells, generally speaking are the best; they are bright, clear, and true—epic in character. Van den Gheyn's bells are similar. Dumery's are velvety, soft, and true —elegiac in character.

Bells neither improve nor retrograde unless cracks develop. While modern music accepts certain combinations as chords not allowed by earlier musicians, nevertheless the modern ear seems more sensitive and exacting as to correctness of pitch. Carillons today by makers such as van Aerschodt at Louvain, and Taylor at Loughborough, are even more perfect than those of former times.

In broad terms the pitch, or note, of bells is determined by diameter. Their timbre, or quality of sound, is affected by their general shape, the thickness of their various parts, together with the alloy of which they are made. Their volume, or possible loudness of sound, depends chiefly upon their size and weight. The pitch can be lowered by lengthening the bottom diameter, and raised by shortening

such diameter, just as lengthening or shortening a violin string, the stress being the same, lowers or raises its pitch. Change of diameter can be made, but of course within very moderate limits, by filing or turning off the inside at the bottom swell thus lengthening the inside diameter, or by cutting off a slight portion of the rim, thus shortening the diameter.

In answer to my inquiry about tuning, Mr. van Aerschodt tells me:

"The pitch can be heightened to the extent of 8 vibrations by cutting off at the rim and can be lowered to the extent of 12 vibrations by cutting the metal away from the interior at its sound bow without impairing its sonority. I cast a dozen small bells for a particular pitch I desire and choose the best one. The larger bells I make by exact formulæ based upon the records of my ancestors, the van den Gheyns."

In this connection, a thesis entitled "Experimenteel onderzoek van klokken van F. Hemony," which gained for Mr. A. Vas Nunes the degree of doctor at the University of Amsterdam, deserves consideration. In his investigation, he listened to the bells of the

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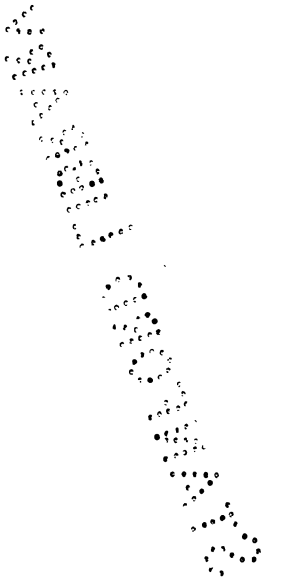
View from the Palace bell-level toward the South Church

PHOTOGRAPH BY W. G. RICE, JR.



Zuider Kerk at Amsterdam with special reference to the overtones which determine the timbre, as was shown half a century ago by Helmholz. The harmonics or overtones of a bell are not what is usually understood by that term. They all are principal notes dependent upon the various curves of the bell. In a letter of 1653 Frans Hemony declares that a bell should give forth three octaves (the middle one being the strike note), two fifths, and the major and minor thirds. The theory of tuning employed by the best English bell makers, that formulated by Mr. W. W. Starmer, has been summarized as follows:

"1. A bell must be in tune with itself before it can possibly be in tune with others.

"2. Every bell has at least five tones (and in some instances more), which can be most accurately tuned.

"3. These principal tones are: strike-note, nominal (above), and hum-note (below), which three should be perfect octaves with each other, and the tierce (minor third), and the quint (perfect fifth) between the strike-note and the nominal. All these must be in perfect tune with each other.

"4. The timbre of a bell depends: (a) on the con-

sonance of its component tones; (b) on the relative intensities of the various tones, which in their turn are dependent upon the minute accuracy of sharply-defined height, width, and thickness proportions. These again must be so adjusted as to admit of the several tones being perfectly tuned without upsetting the ratio between the thickness proportions and other dimensions of the bell."

At Loughborough there is a carillon of 40 small bells made by John Taylor and Company, which hangs in their foundry tower. These bells have been tuned according to the foregoing principles and are probably the most accurate set of bells in the world. The result is especially noteworthy because small bells are admittedly very difficult to tune.

As we consider the science of tuning we are inevitably led to agree with van der Straeten that: "A good bell is not made by chance but is the result of a wise combination of qualities and thought, and a fine carillon is as precious as a violin by Stradivarius."

CHAPTER VII

"Die wahre Musik ist allein für's Ohr."
GOETHE

A PECULIAR charm of carillon music is due to the invisibility of the player. The element of mystery is in the notes that float down from the tower and while we know that there is a performer, his movements do not distract us from completely giving ourselves up to the enjoyment of the sounds. To Stevenson, we have seen, perception of the charm came as he floated on an inland river; to another voyager it was as he sailed at evening on the North Sea: "It was when cruising in a fishing boat off the coast that I first heard the keyboard carillon and guessed that a living artist and not a mere mechanical contrivance was making music (which indeed seemed the moonlight, made audible) in his far-off unseen tower beyond the darkling sea levels and the white glimmering fog-drifts."

Carillons have a peculiar association with the water, for not only do many of them constantly sound over it, but the Dutch and the Flemish are by nature oversea traders. The carillonneur, too, climbing his tower in fair weather and foul, affected by neither rain, sun, nor wind, is not unlike the captain on his bridge. And again, the view from the tower over the flat Netherlandish countryside has much to remind one of ocean reaches. Not a few travellers must have felt this similarity, for the Dutch landscape has the same glistening reposeful beauty as has the sea in calm sunny weather. De Amicis describes such a scene:

"From the top of the tower (S. Lawrence's), the whole of Rotterdam can be seen at a glance, with all its little sharp red roofs, its broad canals, its ships scattered among houses, and all about the city a vast green plain, intersected by canals bordered by trees, sprinkled with windmills and villages hidden in masses of verdure, showing only the tops of their steeples. When I was there, the sky was clear, and I could see the waters of the Meuse shining from the neighbourhood of Bois-le-Duc, nearly to its mouth; the steeples of Dordrecht, Leiden, Delft, the

Hague, and Gouda were visible, but neither far nor near was there a hill, a rising ground, a swell to interrupt the straight and rigid line of the horizon. It was like a green and motionless sea, where the steeples represented masts of ships at anchor. The eye roamed over that immense space with a sense of repose, and I felt, for the first time, that indefinable sentiment inspired by the Dutch landscape, which is neither pleasure, nor sadness, nor ennui, but a mixture of all three, and which holds one for a long time silent and motionless.

"Suddenly I was startled by the sound of strange music coming from I knew not where. It was a chime of bells ringing a lively air, the silvery notes now falling slowly one by one, and now coming in groups, in strange flourishes, in trills, in sonorous chords, a quaint dancing strain, somewhat primitive, like the many-colored city, on which its notes hovered like a flock of wild birds, or like the city's natural voice, an echo of the antique life of her people, recalling the sea, the solitudes, the huts, and making one smile and sigh at the same moment. This aërial concert is repeated every hour of the day and night, in all the steeples of Holland, the tunes being national airs, or from German or Italian operas. Thus in Holland the passing hour sings, as if to distract the mind from sad thoughts of flying time, and its song is of country, faith, and love, floating in harmony above the sordid noises of the earth."

If the carillon is the outcome and the expression of Dutch character, it has certainly

also had its effect in moulding that character, so open alike to the solemnity and to the happiness of life. A graduate of Delft, now in a foreign land, writes of his "many memories of enchanting music heard unexpectedly in the stillness of a winter night. Many a night," he says, "my friend and I on our walks through the quiet snow-covered city have stood still and listened and had our whole trend of thought changed and lifted by this wonderful music."

What is this music, which, even when played by mechanism, so inspires the listener? The tunes for the most part are national melodies, operatic airs, hymns, and folk songs. In some instances original compositions especially written for bells are played. With few exceptions the selections are of real worth, and as the compass of the carillon is rarely less than three octaves, chromatic except at the extreme bass, there is no mutilation of the music.

The hour is divided into four or eight parts

(for the quarters are sometimes subdivided). This eighth hour play, when it occurs, consists of a flourish of not over two bars. The quarter tunes before and after the hour are comparatively short and of equal length—about four times as long as those at the eighths. The half-hour play is at least four times as long as that at the quarters and is followed by the striking of the next hour by a bell of higher pitch than that used at the hour itself. The play before the hour is at least twice as long as that before the half-hour.

At Schiedam in 1913 the hour tune was the overture of Mozart's "Magic Flute" and the half-hour tune Mendelssohn's "Spring Song." In Flanders "Ons Vaderland" and "Artevelde" are favourites. At Bruges in 1914 there were played at the four quarters, three tunes by Benoit, the Belgian composer, and "Het Liedje van den Smid" by Andelhof. There is played at Oudenaarde at the time of the annual archery contest of the Society of St. George "The March of the Oath of the Arch-

ers" and "The Song of the Oath of the Bowmen of St. George." Once as the train paused in Rotterdam, I heard "The Taking of Briel," and while we stopped at Gouda, the distant notes of "Wilhelmus van Nassouwe" reached us. When I was last in Middleburg, "Lange Jan" enchanted us each hour with Mendelssohn's "Wedding March."

These examples are illustrative of the music commonly heard today. Of ancient tunes we have records too. T. H. de Sany, carillonneur of Brussels, published in 1648 a list of the tunes that he set for periodic play on his carillon and that others also used. This list is indicative of the popular taste and of the importance given the automatic play in those days. For the season of Advent there was a special tune for the hour and another for the half-hour. For Christmas there were five special tunes, for Mardi Gras three, for Lent four, for the Assumption (a great feast in Belgium even to-day) six, for the month of May three, for S. Michael's Day two, for S. John's

Day one, for Martyrs' Day two. S. Michael is Brussels' patron saint, while the two days last mentioned were special festivals there. All three May songs were entitled "The Joyful May," while at least one of the Christmas tunes was a carol of which the Latin and Netherlandish words were familiar. Besides these tunes, de Sany gives a list of thirteen French, Italian, and Spanish pieces for ferial use, two of which, for instance, were always played after the death of a Duke or Duchess of Brabant. Gregoir and van der Straeten give the music of some of these. If the bell-master attended to making the many changes which this large repertory seems to imply, he must have been extremely busy and energetic.

There is an element in carillon music to which, so far as I know, attention has never heretofore been given. That element is the variation in expression which results from the influence that air currents, always present more or less in the open, have in curving and deflecting sound waves. By thus apparently

them, which is accomplished by a trigger device. This makes the work of the drum not only light but always virtually the same whether the stroke be on a large bell or small and whether the notes in a measure be many or few. Constancy of speed in the revolution of the drum, long aimed at by various governing mechanisms, is now possible. The delicate trigger release permits the use of small and accurate interchangeable cylinders, and by slipping into place a duplicate cylinder, upon which new tunes are already set, a change can be made in a few minutes. Changes of carillon tunes may take place not once or twice a year but as frequently as may be desired. Indeed, there could be many of these cylinders ready, their use resembling that of cylinders in a phonograph. This trigger device is not applicable to clavier play, for it, like the unsuccessful pneumatic and electrical appliances, would deprive the carillonneur of the opportunity of putting any expression into his playing. The Belgian carillons, many of

MECHLIN: TRANSMISSION BARS AND WIRES
These connect the keys of the keyboard with the clappers

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which are now so perfect in the matter of mechanism for clavier play, have none of them yet been equipped with this English improvement for drum play.

The 180 longitudinal rows of holes at Mechlin correspond to the 180 measures played by clockwork each hour, while the 134 encircling rows correspond to the 134 hammers which are arranged to strike the 45 bells, some of these being equipped with as many as five hammers apiece. The 180 bars are played as follows:

Before the hour	108	bars
Before the half-hour	48	"
At the two other quarters, 8 bars each	16	"
At the four other eighths, 2 bars each	8	"
Total	180	"

Quite as indefatigible as S. Rombold's bells at Mechlin are those of many other towers. Yet what more graceful tribute is there than this which Lucas pays to one of the busiest:

"One cannot say more for persistent chimes than this—at Middleburg it is no misfortune to wake in the night!"

That it is not a delight to all, however, is shown by the opinion of one old French writer, who describes this ringing of bells every seven and one-half minutes as "a kind of torture that Dante, if he had placed musicians in his inferno, would have certainly imagined for them." But would not even so disgruntled a critic as he have listened with happier ears had he heard carillon playing by a bell-master? One must believe so, for under the touch of such a one, this instrument gives intense pleasure in a musical form that appeals to the artistic sense of the thousands who are so fortunate as to hear it. The qualifications of a carillonneur are much the same as those for an organist, indeed many of the best players and composers for the carillon have been organists. Fischer, writing in 1738, says to play well requires "a musician with a good knowledge of music, good hands and

feet, and no gout." Notwithstanding these simple requirements, such playing seems not always to have kept its high standards for we find Gregoir deploring the decadence of the art and asking "Where do you find today the carillonneur that is capable of playing variations, trills, arpeggios, and fugues?" Happily in our time a revival has come, and as the great competition of 1910 showed, there are many that can meet both past standards and present day requirements.

And this leads to the subject of music for clavier play. Mr. Prosper Verheyden of Antwerp has recently said:

"It is easy to explain the almost entire absence of music written specially for carillon playing, for carillons differ much among themselves. According to the wealth of the cities which had them founded, the number of their bells varies from 2½ to over 4 octaves, and their bass bell may be either large or small. In fact, the only music written for the carillon and played with complete success is the work of carillonneurs, and of very few carillonneurs at that. There is the series of preludes by Matthias van den Gheyn, the bell-master of Louvain in the eighteenth century; then there is the fine suite of

preludes by Josef Denyn; and finally there is a sonata for the carillon by Gustaaf van Hoey, director of the School of Music at Mechlin, who was an amateur carillonneur at the time Adolf Denyn lavished his treasures of music upon the few who listened in his day. One finds here and there compositions 'for the carillon,' but these usually show a complete ignorance of all the peculiarities of the instrument. Even Benoit's 'Beiaardlied' ('Carillon Song') is not really written to show to advantage a set of bells."

Mr. Starmer mentions also as composers for the carillon, Pothoff of Amsterdam in the eighteenth century and J. A. H. Wagenaar, senior, of Utrecht in the nineteenth century, who like van den Gheyn were both organists and carillonneurs.

Every musical instrument possesses a character of its own. To one who has heard it, this individuality is apparent in the carillon no less than in other instruments. To others, comparison may be of aid, but after all that can give only a faint idea of the carillon's character and charm. Perhaps the best conception will be obtained by thinking of it as resembling an organ in majesty and a piano-

forte in delicacy, but with harmonies aërial and unbounded. Like every other instrument it must be judged when well-attuned and mechanically perfect. Awakened by the hand of a master then, this tower music seems to come from the heavens, the silvery delicacy of the higher notes being carried far upon the tide of the sonorous bass tones.

To find a good place to listen to this music is always of importance to the traveller. Such a place should be at a distance of at least 500 feet from the bells and should combine quiet and an unobstructed view of the louver windows or the lantern of the tower. At Antwerp such places are the courtyard of the Plantyn Museum (not accessible in the evening) and the square in front of the Stadhuis (noisy in the daytime); at Ghent one should stand in S. Baafsstraat near the entrance to the curious miniature chapel at the north side of the cathedral, and at Ypres, at the farther end of the Vandenpeereboomplaats. At Bruges, there are several excellent places, the

belfry so dominates the city. Among these are Zilverstraat near the corner of Giststraat, and the Dyver. During evening concerts all traffic on this quay, as well as in the Groote Markt and the Burgplaats, is stopped. At Mechlin too, traffic is stopped in the Groote Markt. This square, the Straatje zonder Einde and the Melaan are the best places to listen there. Quiet places at Middleburg are the abbey inclosure and the garden of the Grand Hotel on the Lange Delft. At the Hague, the only secluded place is in the post office courtyard. At Haarlem, I suggest, the Vaarmersstraat; at Delft, the canal bridges behind the Nieuwe Kerk; and at Utrecht, the garden behind the police offices near the Stadhuis. For one crossing the river at Nimeguen on the old-time current ferry, there is a rare view of S. Stephen's, crowning the hill on which the city is built, and there, on the water, is preëminently the place from which to hear the bells.

In not a few of these towers the carillon has

HAARLEM: THE GREAT CHURCH FROM THE SPAARNE

UNCONTROLLED COPY

been played for a hundred years or more on the same day and at the same hour. There is a popular rhyme about the playing at Mechlin, which comes on three successive days. It runs like this:

> "Saturday for the country folk,
> And Monday for the city,
> Sunday for girls who charm the men
> And make themselves so pretty."

Sunday concerts, whether intended as an aid to courting or not, are nearly universal in Belgium. Monday playing was specified in the rules governing the carillonneur of Mechlin as early as 1617, that being then the day of the town council meeting. The council now meets on another day, but tradition keeps the play on Monday noon except in the months when recitals are given Monday evening. As on Saturday at Mechlin, so in nearly every other town, a morning concert is given on the day of the market, which usually is held in the square upon which the tower looks down. Thus at Alkmaar the bells are played for the

cheese market, at Amersfoort for the general market, at Amsterdam for the horse market, at Arnhem for the general market, and so on. And in most other towns the carillon is played by the carillonneur at a fixed hour on the market day.

Besides the times of the horse markets, the cheese markets, the butter markets, the egg markets, the grain markets, the cattle markets, the fish markets, and the miscellaneous markets, when the carillon is played, there are the national holidays and the birthdays of the royal family when the bells join in the rejoicing. Also in all parts of Flanders and Holland special local days are celebrated, as at Briel, Alkmaar, and Leiden. The week of the kermis in a town of the Low Countries usually calls for special carillon playing. At Antwerp, Ypres, and other Belgian cities, extra concerts are given during the week of the Feast of the Assumption and for other religious festivals. In Holland, in a way corresponding with this festive playing, is the an-

MECHLIN: THE KEYBOARD

Visual Odyssey

nual month-long welcome of spring when "Meideuntjes" ("May Songs") are given, as at Middleburg, Gouda, and Utrecht. And most enjoyable of all are concerts in summer evenings at Mechlin, Antwerp, Bruges, Utrecht, and several other towns.

The claviers are arranged on the same principle as the manuals and pedals of the organ. The measurements given in the following description are those of the instrument at Mechlin. The manual keys are commonly of oak, round, and ¾″ in diameter, those in the upper row representing the black notes of the organ keyboard and projecting 3½″. Those of the lower row correspond to the white notes and project 6½″. The vertical movement of the keys when struck is 2½″. Pedal keys are from one to one and a half octaves in compass and are so connected that these lower bells can be played either by hand or by foot. The upper row of pedals projects 4″ and the lower 8½″. The pedal board is needed because large bells require more force to bring out

their tones. By inverting the bass of tunes which, as written, call for such bass bells as are often omitted in order to save expense, their lack is scarcely felt. In early days similar bass notes were left out of great church organs and Hemony's approval of their omission in carillons has already been mentioned.

CHAPTER VIII

"Wie vint zich niet
Verplicht uw ryk vernuft te danken?"
Poot

ONE of the earliest references to carillonneurs occurs in the records of Amsterdam where we find Stoffel Laurrensz mentioned as such in 1555. As carillons became common, entries in the records of the town concerning the wages, allowances, and emoluments of carillonneurs are frequent. In Amsterdam, when carillons were bought for the City Hall and Exchange towers, they and whatever bells existed in the Jan Roon Gate were played by one van Neck, for which he received 527 florins a year; for playing in the Old Church and Mint towers, one Haverkamp had 500 florins; and for the South Church, Herring Packers', and Montelban's towers, one van Dort received 405 florins.

Pieter Pater was appointed to the office of

carillonneur at the Hague about 1670, and an admirer celebrated his elevation in a verse entitled "A High Office":

"No place is there higher on land or on water;
No station is higher of council or town;
No higher position's the gift of the crown;
Than that which is held now by Heer Pieter Pater.
Next his, e'en those of his Highness seem small.
God bless thee, O Bell-Prince of our ancient tower!
For thousands feel daily the spell of thy power;
Next to Heaven thou art; in the Hague above all."

Of various kinds were the employment contracts, and quite curious is one which was recorded in the Registry (kept since 1303) of Oudenaarde. It reads in this wise:

"I, the undersigned Pieter Châtelet, excellent beiaardier, promise the guild of S. Jacob to play on the beiaard on S. Jacob's Day as long as I live, unless I am sick or out of town, for my burial costs.

Done the 26 July 1681.
By me P. Châtelet, 1681."

Dirck Scholl, who, as we saw in an earlier chapter, was a verse-maker himself, had verses written in honour of his musical gifts by Poot

while he lived; and when he died, upon his tomb in the New Church at Delft was inscribed: "Here lies Dirck Scholl, who for more than two and sixty years made the carillon in the Nieuwe Kerk to live," and *following* this there is mention of his work as an organist.

When Charles Burney came to Amsterdam in 1772, he found there a carillonneur of great fame whose playing he describes:

"At noon I attended M. Pothoff, who is not young and totally blind, to the tower of the Stad-huys or town house (now the Palace), of which he is carillonneur; he has had this employment many years, having been elected to it at the age of thirteen. He had very much astonished me on the organ after all I had heard in the rest of Europe; but in playing these bells his amazing dexterity raised my wonder much higher, for he executed with his two hands passages that would be very difficult to play with ten fingers; shakes, beats, swift divisions, triplets, and even arpeggios he has contrived to vanquish.

"He began with a Psalm tune, with which their high Mightinesses are chiefly delighted, and which they require at his hands whenever he performs, which is on Tuesdays and Fridays; he next played variations upon the Psalm tune with great fancy and even taste; when he had performed this task, he was so obliging as to play a

quarter of an hour extempore in such a manner as he thought would be more agreeable to me than psalmody; and in this he succeeded so well that I sometimes forgot both the difficulty and the defects of the instrument; he never played in less than three parts, making the bass and the measures constantly with the pedals. I never heard a greater variety of passages in so short a time; he produced effects by the pianos and fortes and the crescendo in the shake, both as to loudness and velocity, which I did not think possible upon an instrument that seemed to require little other merit than force, in the performer."

An even more famous carillonneur of the same period, whose compositions both for the carillon and for the organ are still in use, was Matthias van den Gheyn, son of Andreas van den Gheyn, the most distinguished founder of that name. In 1741, Matthias at the age of 20 became organist of S. Peter's, Louvain, and in 1745 the position of carillonneur became vacant. In the competition for the place that the magistrates ordered, he won a notable victory. Not only did he compose for the carillon, but "Every Sunday," Fétis tells us, "he improvised for half an hour, and his charm was such that long before he com-

AMSTERDAM

Carillonneur Vincent before his instrument in the Tower of the Palace, where Pothoff once played

PHOTOGRAPH BY W. G. RICE, JR.

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menced, the Place St. Pierre and the adjacent streets were 'encombrées par la population.'"

The carillon of S. Rombold's at Mechlin, generally admitted to be the finest that exists, was saved from destruction in 1792 by the diplomacy of Gérard Gommaire Haverals, the carillonneur at the time. The revolutionary council had decreed that the Mechlin bells should be melted and made into cannon, when Haverals by his eloquence and cleverness persuaded the French authorities that one carillon should be preserved. Otherwise, he asked, how properly could be celebrated "la gloire de la république?" A few years later the reaction came, and he was given a sharp reprimand by the town council because of the republican songs he had played. His beloved bells though were safe, and so again he changed his tunes to suit changed times and endured patiently the municipal castigation. Happily his devotion and skill were so compelling that even political passions were sub-

dued and he continued as carillonneur until he died in 1841, being on the verge of four score years, and having played the bells in S. Rombold's tower continuously since he was seventeen. Fétis, in his "Biographie universelle des musiciens," says of him:

> "Haverals was a distinguished artist of his kind. A good harmonist, he executed on his bells very difficult compositions in three parts, sonatas, fantasies, and fugues. He also had a remarkable gift for improvising variations upon popular melodies."

Town records commonly mention the pay of carillonneurs, but their duties were very different, and as they are not exactly specified therein, the amount of pay is not of much value for comparison. Sometimes the carillonneur was also organist. Sometimes he did all the work of winding and oiling the clock and drum mechanism, and again, he was paid extra for setting tunes. In early years, "two pairs of shoes" as at Tongres, "house rent" as at Amsterdam, or even eggs often formed a part of the wages.

MECHLIN: THE BELLS

This shows bells hung in straight rows, the best arrangement

UNIVERSITY OF CALIFORNIA

At Utrecht in 1588 the carillonneur had 12 Dutch pounds, 10 shillings (75 florins) each half year for which he was to play twice a week "for the recreation of the city" and to take care of the clock. He was further required to teach each year one or two pupils to play, for which purpose the city provided him with a little practicing carillon. In other towns the carillonneur was required to instruct orphans in his art, as at Nivelles. Émile Fourdin describes the conditions there in 1587:

"At this epoch, the service of the carillon was already perfectly organised at Nivelles. This service was confided to a musician who had charge of striking and sounding the bells and of taking care of the clock of the belfry and that of the château; he was also required, as much as possible, to sing in the choir with the other singers.

"He received each year, for his services, the sum of 200 French pounds and six measures of wheat, besides the emoluments coming from dedications, marriages, burial services, anniversaries, and votive masses. He was forbidden to play immoral songs or improper airs; he was required to play hymns or ecclesiastical chants, proper to a divine service.

"One other condition was imposed upon the carillon-

neur, that was to initiate in his art some child from the orphan house, designated by the magistrate. The aldermen exhibited still more their love of the art: they established at this same house a carillon composed of seventeen little and greater bells, intended to provide for the musical instruction of the children, the future carillonneurs."

At Alkmaar in 1684 the pay was 500 guilders a year, very high for that time, but this carillonneur was evidently persuasive for he asked for and got a new carillon of 35 bells. Many thousands, the records say, were present at the first concert in 1688. At Middleburg the published records cover the period from 1592 to 1879 and the carillonneur's pay ranges from 12 Dutch pounds (72 florins) in the first year mentioned to 350 florins in the last, with varying duties.

I am informed that the compensation of the carillonneur at Antwerp today is 1800 francs, while at Mechlin, it is 2500 francs, and for special play at marriages, the Mechlin carillonneur has 50 francs. His duties are solely to play the carillon at specified times

and to set tunes. The oiling and winding of all the machinery and the care of the clock is the duty of his assistant, a mechanic, who aids him in keeping the adjustment perfect for the concerts. For each recital that he gives at Antwerp, the carillonneur of Mechlin receives 150 francs. While the honour of being a carillonneur is great, the pay is small. He must therefore have some other occupation to supplement his salary from the town.

Of the playing ability of the principal present day carillonneurs, I shall speak in the next chapter. But before coming to that, I wish to say a few words of their character and kindness to those who interest themselves in their art.

It seems a frequent occurrence for carillon playing, like bell founding, to run in a family. I might mention the three generations of Textors of Schiedam, who have played 123 years, the Nauwelaerts of Lier, who have played nearly one hundred years, Adolf and Josef Denyn of Mechlin, the Wagenaars of Utrecht,

and several others. The family tradition has made such men particularly proud of their art. Had it not been for the interest and courtesy of these and many other carillonneurs throughout the greater Netherlands, this book would never have been written.

Who does not recall with delight some week among charming châteaux of the Loire or think often of a tour when the radiance of the stained glass of centuries past revealed itself? Who forgets his first wanderings among the Gothic cathedrals of France or fails to remember the fortnight when medieval times lived for him again in Italian hill towns?

Above the noise of a crowded street at the Hague one summer noon I heard the carillon of the Great Church tower. Bruges and Middleburg and Veere had just been visited. They differed much yet some common note seemed to unite all three and the Hague. How was it to be defined? In this reflective mood, again my ear caught the sound of the bells. They answered the question. It was

the tower melodies which united these places, individual as they were in other respects. Then came the thought: Why should one not see the many carillons of the Low Countries, each in its own historic place, and write them down for foreign wanderers? Why not a new kind of tour, which, by motor or on foot, by bicycle or by boat, by road or canal or railway, would show charms heretofore unknown to old lovers of these lands and tell new travellers things not catalogued in any book?

When we first became interested in Low Country bell music, we applied to the "Centraal Bureau voor Vreemdelingenverkeer" at the Hague. Under the shelter of that imposing name is found an admirable organisation maintained by the railways of the Netherlands. Gratuitously it solves difficulties for the traveller, arranges his journeys, and answers his inquiries. Information about carillons, however, had never before been sought and little was forthcoming. Thereupon we set forth to find the carillonneur at the

Hague; courteously he gave us suggestions and advised us to consult the bell-master at Gouda. So we betook ourselves to Gouda and sought out the enthusiastic Mr. van Zuylen. A friend of his, he told us, had been studying about town clocks at the public library and the week before had come upon considerable information about carillons in some old volumes. By the best of good fortune it turned out that we were at Gouda on one of the two days of each week when the library was open.

Outside it was a deluge of rain, with a black sky. Within the library we were dry, it is true, but there were no lights. Just at closing time the book of most importance to us was discovered. We made good use of the minutes left and with a fair list of carillon towns safely recorded in our exploration notebook, we went back to the Hague. That very night the most convenient of messengers, the postcard with paid reply, entered actively into our service and was dispatched to "Den Heer Klokkenist" of the principal Dutch and Flem-

ish towns. That honourable title was sufficient without any personal name.

By noon the next day replies began to come in. The long time old "portier" at the Hotel Ouden Doelen, so affectionately regarded by many a traveller, was immensely interested in this postcard campaign. Patriotically he had corrected and improved the Dutch before the cards went out. A morning or two later as he held up a dozen answers to his ear, as if listening to their message, he greeted me with: "Hush, I hear carillons ringing all through the land." With the answers came many special invitations. Once we were asked to take coffee at the house of a carillonneur after the morning concert, and several times a bell-master volunteered (if the burgomaster gave permission) to play at some other time than the regular hour, if it would convenience us.

One of the early trips we made was to Briel, where Mr. Borstlap, electrician by vocation and carillonneur by avocation, had obtained at his own suggestion special permission to

play for us. He and his daughter were waiting to welcome us when our boat arrived. To hear the carillon at an unwonted hour so startled the inhabitants that the local newspaper the following day gave an account of our visit. Both going to and returning from this historic town, we passed through Vlaardingen, which happened that day to be celebrating the centenary of the departure of the French (as did all the towns in the Kingdom at different times during 1913 and 1914), and the harbour was crowded to capacity by the great fleet come home for the occasion. From the masts flew pennants and flags; everywhere the Dutch colours and the royal orange were in evidence.

Not content with hearing one carillon, we went also to Schiedam and Delft that day. At Schiedam, Mr. Textor, whose father and grandfather have preceded him as town bell-masters, received us with great consideration. We went with him to the Old Church and up the stone stairway with whitewashed walls

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SCHIEDAM: THE BELL TOWER

Property of Stanford University

into the tower room, where all the machinery was polished like a mirror. A board fastened with a padlock was inserted between the two rows of keys of the manual so that he had to unlock his instrument before he sat down to play for us. Everything, indeed, was in perfect order and showed the loving care of the old musician. At each end of the clavier was a large candle, which served to illuminate the room for his evening concerts. Our hospitable friend would not let us leave till we had gone to his house and drunk with him a glass of Schiedam schnaps.

At Delft, the kermis was in progress and though this made hearing the bells almost impossible, we greatly enjoyed seeing the merriment and eating the many kinds of waffles and poffetjes. Indeed a carillon enthusiast should ever be ready to enjoy other attractions as well as bells.

Many other and longer trips followed, and with the pleasure of these excursions in mind, I offer a few suggestions as to the order in

which the principal carillons may be heard, though in the Low Countries all the towns are so near one another, that little foreplanning is needed. The carillon region, indeed, has an area only about twice that of Wales or of the State of New Jersey. It is in form almost a right triangle with Malmédy, southeast of Liége, at its right angle, and with its hypothenuse, running from Boulogne to the mouth of the Ems, northeast of Groningen, along the North Sea coast-line of Belgium and Holland.

Tours might be as follows:

BELGIUM

I. Landing at Antwerp; thence to S. Niklaas, Ghent, Bruges, Ypres, Courtrai, Oudenaarde, Aalst, Louvain, and Mechlin.

HOLLAND

II. Landing at Rotterdam; thence to Schiedam, Delft, the Hague, Leiden, Haarlem, Alkmaar, Amsterdam, Utrecht, and Gouda.

Another short tour could begin at Flushing

and include Middleburg and Veere; and in a tour in the eastern part of the country one should go to Arnhem, Zutfen, Kampen, Groningen, and Appingedam. In Belgium, Tournai and Mons can easily be reached in a side excursion from Courtrai. The above towns contain the carillons given in the lists of the best in Chapter III and some others, and include examples of bells by all the great founders. It is not supposed that it will agree with the plans of all travellers to visit these towns in the sequence here given. Arrangement must depend upon particular needs. A convenient programme can readily be made by consulting Appendices A and B for the days and hours of play in each place. However the tours are arranged, none is complete without including Mechlin on some Monday evening in June, August, or September, when Josef Denyn gives his concerts.

CHAPTER IX

"Tous les maîtres lancent à travers l'espace leur mélopées tendres ou plaintives, ardentes ou triomphales."
N. VERSCHAVE

MECHLIN'S has always been numbered among the finest carillons. The name "beyaert" was applied to the bells of S. Rombold's tower for the first time in 1556, and in 1557 a carillonneur was appointed at a salary of 36 florins a year. In 1563 we know there were 18 bells, of which 10 were by Waghevens, 2 came from Antwerp, and the remaining 6 had been part of the voorslag. This carillon was already famous in 1575, for commissioners from Ypres came then to examine it. In 1583 some van den Gheyn bells were added and soon after that the pedal keys. During the next century bells were gradually added until there were 29. In 1679 the carillon was largely renewed, 11 of the old bells being retained and 32 new

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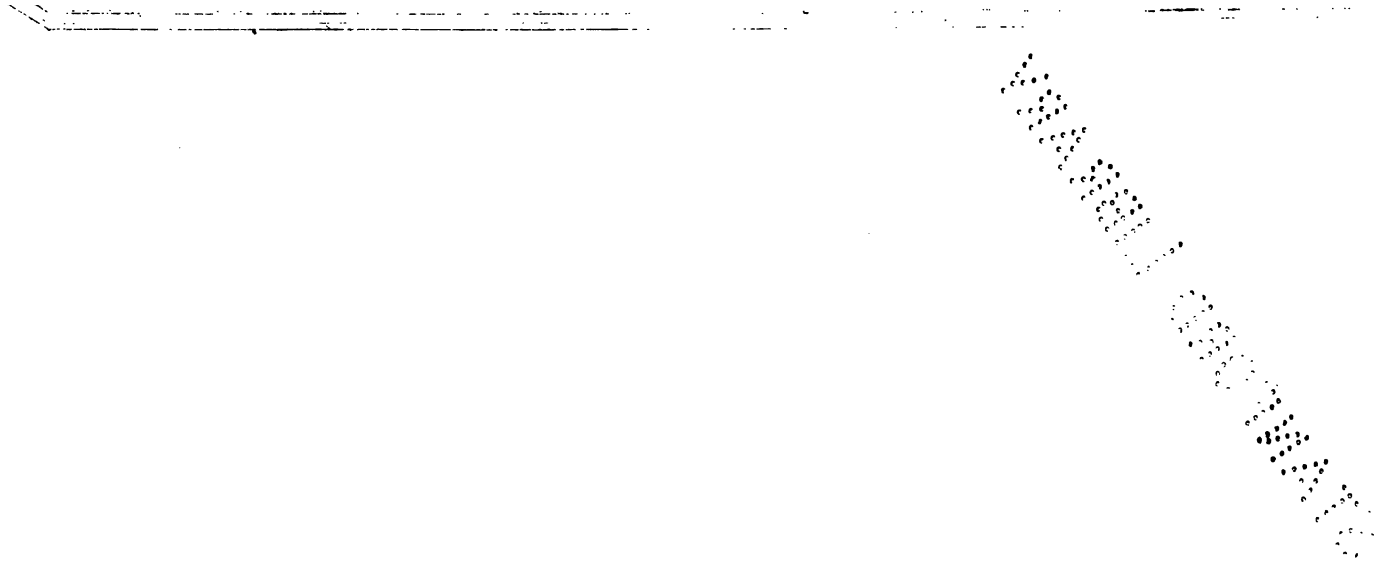
YPRES: THE CLOTH HALL TOWER

SKETCH BY JEAN BAES



ones purchased of Pieter Hemony, and this is essentially the carillon of today, details of which are given in Appendix D.

When a vacancy occurred in the position of carillonneur for so famous a set of bells, a competition was often held in order to select the most capable person to fill it. The earliest contest of this character was in 1599, when two applicants came from Mons and one from Dixmude. But the most important one took place in 1788 when there were six entrants from various parts of Belgium and when Haverals, of whom I have already spoken, was successful. Other towns which held the art in high esteem frequently held similar contests. We have this somewhat embellished account by Haweis of the one at Louvain to which allusion was made in the preceding chapter:

"On the 1st of July, 1745, the town of Louvain was astir at an early hour: the worthy citizens might be seen chatting eagerly at their shop doors, and the crowd of visitors who had been pouring into the town the day before were gathering in busy groups in the great square of

Louvain, which is bounded on one side by the town hall, and on the other by the church of S. Peter. Among the crowd might be observed not only many of the most eminent musicians in Belgium, but nobles, connoisseurs, and musical amateurs, who had assembled from all parts of the country to hear the great competition for the important post of carillonneur to the town of Louvain.

"All the principal organists of the place were to compete: and among them a young man aged twenty-four, the organist of S. Peter's, who was descended from the great family of bell-founders in Belgium, and whose name was already well known throughout the country, Matthias van den Gheyn.

"The nobility, the clergy, the magistrates, the burgomasters—in short, the powers civil and ecclesiastical, had assembled in force to give weight to the proceedings. As the hour approached, not only the great square, but all the streets leading to it, became densely thronged, and no doubt the demand for windows at Louvain, over against S. Peter's tower, was as great as the demand for balconies in the City of London on Lord Mayor's Day.

"Each competitor was to play at sight the airs which were to be given to him at the time, and the same pieces were to be given to each in turn. To prevent all possible collusion between the jury and the players, no preludes whatever were to be permitted before the performance of the pieces, nor were the judges to know who was playing at any given moment. Lots were to be cast in the strictest secrecy, and the players were to take their seats as the lots fell upon them. The names of the trial

pieces have been preserved, and the curiosity of posterity may derive some satisfaction from the perusal of the following list, highly characteristic of the musical taste of that epoch in Belgium: 'La Folie d'Hispanie,' 'La Bergerie,' 'Caprice,' and one 'Andante.'

"M. Loret got through his task very creditably. Next to him came M. Leblancq, who completely broke down in 'La Bergerie,' being unable to read the music. M. van Driessche came third, and gave general satisfaction. M. de Laet was fourth, but he too found the difficulties of 'La Bergerie' insuperable, and gave it up in despair. Lastly came Matthias van den Gheyn; and before he got through his task, the judges and the great assembly besides had probably made up their minds; there was no comparison between him and his predecessors. Loret and van Driesscher, both eminent professors, were indeed placed second, but beyond all shadow of a doubt the last competitor was the only man worthy to make carillon music for the town and neighbourhood of Louvain, and accordingly van den Gheyn was duly installed in the honourable post of carillonneur, which he held conjointly with that of organist of S. Peter's. His duties consisted in playing the bells every Sunday for the people, also on all the regular festivals of the Church, on the municipal feast-days, besides a variety of special occasions—in short, whenever the town thought fit. He was bound to have his bells in tune, and forbidden to allow any one to take his place as deputy on the great occasions. His salary was small, but there were extra fees awarded him upon great occasions, and, on the whole, he doubtless found his

post tolerably lucrative, without being by any means a sinecure."

When carillons were inaugurated, experts frequently met to pass upon the work. Gregoir mentions one of these assemblies at Bruges in 1743 when the bells of Dumery, still famous today, were judged "the most artistic and best attuned in Europe." Again at Bruges, in 1912, there was a competition for prizes for playing, which carillonneurs from many parts of Belgium entered. The manifestation at that time of the mechanical defects of this instrument led to its rearrangement and improvement two years later, so that it is now in excellent shape.

Mechlin, too, has recently been the scene of prize competitions, one on June 27, 1897, of minor importance, and one on August 21 and 22, 1910, which, according to the *Musical Standard* (London), was attended by 30,000 people. No other event in carillon history brought together so large a list of competitors. From Belgium came eight professionals

and two amateurs and from Holland five professionals and one amateur. Of the five judges, one was from England. The address of the President, Mr. Denyn, and the greater part of the report of the judges is printed in Appendix E. This report, written by Mr. Denyn, is not only a careful estimate of the merits and defects of each competitor, but embodies also what is virtually a treatise on the capabilities of the carillon and the rules which should govern the choice of music for playing.

It is a century and a half after van den Gheyn's playing inspired the crowds at Louvain that we see again a master of the art (and with him many competing carillonneurs) delighting gathered masses of the people. Of this E. B. Osborn, in a special article on "Carillon Music," gives an account, an account not based on tradition, but of what he himself saw and heard:

"It was not until I heard the chief bell-masters of Belgium and Holland playing on the great carillon at Mechlin in August 1910 that the range and power of the key-

board carillon were fully revealed to me. It was a festival of carillon players. The King of the Belgians had offered prizes for the best executants, and throughout the two days of competition the great square of the Groote Markt was thronged with eager and attentive listeners. Mr. Denyn's recital (following the competition) was the most memorable concert I have ever heard, and was a revelation not only of his amazing virtuosity but also of the possibilities, explored and unexplored, of the art of bell music. The first piece was a stately and sonorous Prelude, which might have been written by Bach, and was Mr. Denyn's own composition, a long-meditated tribute to the occasion. Peter Benoit's "Myn Moederspraak" was rendered with bewitching delicacy. But perhaps the most interesting and instructive of Mr. Denyn's selections was a set of ancient French ditties made for carillons at various dates. This was really a brief and delightful history of the evolution of bell music."

In general Mr. Denyn begins a concert with some brilliant piece, which immediately takes his audience captive and compels its attention, something perhaps by Verdi or Bach. Toward the middle of the programme come pieces which require the utmost skill, such as a sonata by Nicolai or a work of some ancient composer, like Pleyel or Kraft, which he has adapted to the carillon in a marvellous fash-

ion. The concert usually ends with music expressing deep emotions, a stirring piece by Benoit or a tender song by Schubert. Besides the brilliant numbers, in every programme will be found one or two groups of simple airs, folk-songs or the like. Handsomely printed pamphlets giving the programme of the summer evening concerts are issued in four languages with illustrations and other information at Antwerp and Mechlin. Mr. Denyn's concert on July 9, 1914, at Antwerp is fairly typical:

1. *Jerusalem*	G. Verdi
2. a) *Consciencelied*	Jef Van Hoof
b) *Bede*	John Diedrich
3. a) *Lob der Thränen*	Fr. Schubert
b) *Romanze aus Rosamunde*	
c) *Frühlingsglaube*	
4. *Sonate III*	V. Nicolai
5. a) *Myn hart is vol verlangen*	Peter Benoit
b) *Heeft het roosje milde geuren*	
c) *Myn Moederspraak*	

Nor is Denyn solely a great virtuoso. He is also a rejuvenator of an ancient art. For

besides some forty evening concerts he gives each summer, in various places, he has at other seasons rearranged the keyboards and connections in many towers, among them Antwerp, Louvain, Mons, and Bruges, and is often called in consultation where improvements are contemplated.

At any time Mechlin is an interesting place, but on Monday, July 1, 1912, it was particularly so. The city was decked with flags; the great bells were ringing; the carillon was played by the finest players of Belgium and Holland, and for the lovers of bell music, it was a day of rejoicing. The celebration was in honour of Josef Denyn, for twenty-five years city carillonneur. All the festivities were of a national character, in which people of every rank—from the King and Queen to the humblest citizen—took part. During the day many gifts came to the illustrious carillonneur from his admirers and friends. The most touching of them all was a simple bouquet of flowers presented by a blind woman

on behalf of the colony of laceworkers who said they wished to show their appreciation of his playing which for many years had been a solace and joy to them during their hours of labour.

First of the day's proceedings was the arrival of the new bell from the foundry of van Aerschodt. This was set up in the Grand' Place and exhibited throughout the day. It had been subscribed for by the public and presented to Mr. Denyn to be placed in the famous carillon to replace a defective bell in the upper part of the instrument. On it is a medallion portrait of Josef Denyn with this inscription in Flemish:—"To the great carillonneur, Jef Denyn, from an admiring public."

In the afternoon a carillon recital was given in honour of the occasion by the best players of Belgium and Holland. Carillonneurs Redouté of Mons, Igodt of Ypres, van Zuylen of Gouda, Nauwelaerts, then of Lier, now of Bruges, and many others took part. This re-

cital made evident the very great advance made in playing during the previous ten years and showed that at the present time such playing is of greater artistic excellence than ever before.

In the evening just before eight o'clock as Mr. Denyn approached the tower door of S. Rombold's, he must have been thrilled and inspired by the immense audience numbering, so the *Musical Times* (London) says, between 20,000 and 40,000 people, who assembled to do him honour and to testify their good will and show their appreciation of his genius. As the hour finished striking, the carillon sounded and the great carillonneur held his immense audience spellbound with a performance of van den Gheyn's difficult third Prelude. All through the concert he played with great expression and power and nothing more beautiful can be imagined than the exquisite treatment of the eighteenth century melody, "Je n'irai plus au bois" or the real life imparted to the sixteenth century dance, "La Romanesca."

Immediately after the concert, a procession was formed in which all the societies of the city were represented. They marched to the accompaniment of the ringing of the great bell and the playing of national melodies on the carillon, to the Concert Hall in Merodestraat. This large room was soon filled to its utmost capacity. The chair was taken by the Burgomaster, Mr. Dessain, who was supported by many officials, provincial and municipal. The chairman, in opening the proceedings, announced amid tumultuous applause that the King had conferred upon Mr. Denyn "La Croix de Chevalier de l'Ordre de Léopold" and then read a telegram of congratulation from the King and Queen. He pinned on Mr. Denyn the medal of the First Class for twenty-five years of distinguished service to his country. Besides this he gave him a medal from the City of Mechlin.

The new bell was then formally presented and finally came the gift of the great album containing autographic notes expressing many

times the sentiment that it was Josef Denyn that had made his countrymen turn their attention again to the bell music of their fathers, and with this were bound colour sketches and brief musical compositions, the whole being a unique tribute from over a hundred well known public men, musicians, poets, and artists.

When the presentation had been finished, Mr. W. W. Starmer said, on behalf of admirers of bell music in foreign lands:

"The great Handel is credited with the statement that the bell is the English national instrument, and centuries ago England was called the ringing isle. We love the music of the bells, but our change ringing—clever as it is—possesses none of the artistic merits of carillon playing, of which you are a consummate master. You know to the greatest nicety the capabilities of your instrument; your artistic perception unfailingly directs you as to the best music for it; your executive skill, in which you have no equal, and other qualifications give you the highest position as an artist. Long may you live to maintain and excel in the best traditions of your art."

This speech was received with great enthusiasm, and Mr. Denyn, much affected by

the honours and tributes that had come to him, briefly replied. So passed a day which will ever be memorable.

The fear has often been expressed that a time might come when the art which recently has blossomed so richly would again fade and its perfection in our own day remain only a memory. But happily a movement is under way which will preserve the attainments already made and educate skilled players for the future. This movement has as its aim the establishment of a carillon school under the direction of Josef Denyn at Mechlin. Properly equipped with means for practice and affording competent instruction, such a school should have a constant quota of students from all the carillon region and could soon furnish many well qualified players. Belgium possesses five great carillons, those at Antwerp, Bruges, Ghent, Louvain (S. Peter's), and Mechlin, all with large range, perfected clavier, and adjustments of the most modern sort. Following them come ten others of the first

order, instruments of smaller compass and less perfect mechanism, but capable of being made as good as any without great expense. Besides these, Belgium has some thirty or forty other carillons whose pleasure-giving ability, to say the least, can be greatly increased. In Holland, too, though it now contains no instruments equal to Belgium's first five, we find great possibilities for development. Each of these carillons ought to be made an artistic force in its community, an element in the higher education of the race to whom this form of music is peculiar. There are already a score of men capable of giving excellent concerts. Most, if not all, of those now qualified have gained their technical skill by contact with or teaching by Denyn himself. Fully one hundred are needed to supply all the carillons now equipped with keyboards.

The municipality of Mechlin has offered the necessary housing for the school with heat, light, and care, while the national government has decided to grant an annual subvention

toward the teaching expenses. Thus has been made a provision for about one-half the estimated annual expense of 11,000 francs necessary to carry on such an enterprise. The hope is that from private sources will come gifts in the form of endowment that will supplement the support already pledged and establish the project upon a permanent basis. The scheme of instruction, including both theoretical and practical courses, has been thus outlined: The instrument, bell tones, tuning, founding, keyboard system and transmission; History of bells, of foundries, of carillon development; Visits to foundries and principal carillons; Technique, arpeggios, interpretation, adaptation, execution, effects and programme making; and, finally, Elementary harmony, practice in counterpoint and composition. There would also be provided miniature practising carillons, such as existed in the past. For one cannot shut a regular carillon up in a soundproof room or close the openings of a tower and seclude its sound when the learner prac-

tices. The first struggles with the keys now are known to all and are disagreeable both subjectively and objectively.

One young Belgian girl got her first practice, so she told me, while the automatic hour play was taking place. So she came to know the feeling of the keys in action, and listeners, mystified perhaps, laid to a disordered automatic mechanism the confusion of sounds that resulted. This gave her but about four minutes practice at most each hour, but it was an experience she could get in no other way without attracting the attention of the entire town.

CHAPTER X

"En die van Mechelen spant zekerlyk de kroon."
ANONYMOUS

AN Antwerp friend to whom we had described the charm of the Dutch carillons and of those we had heard in Belgium, and the excellent playing of the different carillonneurs in many places, would listen with courteous interest and then, when we had finished, would look up with a smile and say, "But you have not yet heard Mr. Denyn. Wait!"

We felt that he spoke with judgement and knowledge, for he had been at the great contest in 1910 at Mechlin, where carillonneurs of the two countries had assembled, to play in turn in a two-days' contest on the bells of S. Rombold's tower, after which the King's prize had been awarded to the most accurate and most finished competitor. That outdoor scene of which he told us, the Grand' Place

filled with thousands of eager listeners, somehow suggests a splendid finale of an opera. It was with unusual interest then, that we set forth for Mechlin to hear the master carillonneur give one of his famous Monday evening concerts.

Mechlin lies midway between Antwerp and Brussels and is reached by train from either city in half an hour. It was once the centre of great political and ecclesiastic activity, and is still the seat of the Primate of Belgium. Much of its charm remains and there is delightful repose in the old streets where many picturesque gables of the sixteenth and seventeenth century houses, so characteristic of the Flemish Netherlands, look down upon the traveller. In the street of the Twelve Apostles there is a small Béguinage, and near it a lace making school where the sisters teach children to make the famous Mechlin lace. The River Dyle winds in and out through the city in a charming manner, past quaint houses and ancient quays, where verdure takes root

JOSEF DENYN OF MECHLIN: THE GREAT BELL-MASTER

ARCHIVAL DOCUMENT

in the joints of the stones and is reflected in the peaceful water. An air of great tranquillity dwells in the entire city, and as if to emphasise this—and to approve it—high above the red roofs and fine trees, rises the splendid square tower of S. Rombold's Cathedral, a serene and noble landmark.

In a Continental European town, the contrast between the day's occupations and the gayety of evening is marked. Animated groups of men and women, many of them bareheaded, stroll up and down the streets or stop to talk with other groups, giving a joyous tone to the entire scene. On reaching Mechlin we found unusual festivity because of the celebration of the Feast of the Assumption. Gay crowds filled the streets and many of the people were walking toward the Groote Markt or Grand' Place where the life of smaller Flemish cities centres.

As there was yet a full hour before the concert, we drove to Mr. Denyn's house—for the Denyns' were already our good friends—and

taking the three youngest children in the carriage with us, started for a short tour about the town. The children were delighted and talked incessantly. At one point they made us notice that people were bringing out chairs and placing them in rows in a park near the cathedral tower, and they explained that this was always done on the nights when "papa" played. Then one of them confided to us it was "la fête de maman"; so we drove to a flower shop to buy a few roses. All three children eagerly jumped out of the carriage and went in with us to help choose the flowers, and the shop-keeper and her husband and three friends who had stopped for an evening chat all aided and applauded our choice.

Finally the coachman called in to us with much excitement that it was nearing eight o'clock, and we must at once go back, for his carriage would not be allowed to cross the Grand' Place after the eight o'clock bell in S. Rombold's tower ceased to toll. We therefore started hastily for the Denyn house,

dropped the children bearing their flowers and drove across the square as fast as our horse would take us.

We had barely turned into the Grand' Place when the carillon began to play the melody that precedes the striking of the hour. It was eight o'clock! The Groote Markt was filled with people, some standing, but most of them sitting at small tables outside cafés, and as the bells began to play, the talking and laughter grew less and last preparations were made for the enjoyment of the concert. Our carriage was the only one in sight; the coachman snapped his whip again and again until he started the horse into a run. Galloping across the great square and into a narrow street, we stopped before the entrance of a small school, the garden of which was our destination, since there the carillon could be heard to the greatest advantage. Our arrival was accomplished in the utmost haste, for the great deep bell began to toll the hour as we descended from the carriage. Having left us, our coachman

whipped his tired horse again into a gallop and dashed off into the dusk.

In answer to our ring, a panel of the great door was opened by a woman who held in her left hand a large old-fashioned lantern lighted by a candle. "Bon soir, Madame et Messieurs," she said smilingly. Then in a hurried whisper she added, "Il faut vous dépêcher" and, leading the way, quickly conducted us through a long paved yard into the pleasant school garden. Just as we reached it, the last stroke of eight o'clock sounded.

In these northern countries the day is long even in late August, and it was still twilight. Against the southern sky, framed in by two dark trees in the foreground, rose the broad, rugged tower of S. Rombold's. High up, near the top of the tower, from a narrow opening shone out a faint, dull light.

After the bell ceased striking, and the vibration of its deep and solemn tone had died away, there was silence. So long a silence it seemed, so absolute, that we wondered if it

ever was to be broken. Then pianissimo, from the highest, lightest bells, as if not to startle us, and from far, far above the tower, it seemed—indeed as if very gently shaken from the sky itself—came trills and runs that were angelic! Rapidly they grew in volume and majesty as they descended the scale until the entire heaven seemed full of music. Seated in the garden we watched the little light in the tower, where we knew the unseen carillonneur sat at his clavier and drew the music from his keys, and yet as we watched and listened, we somehow felt that the music came from somewhere far beyond the tower, far higher than that dim light, and was produced by superhuman hands. Sometimes in winter after icicles have formed, there comes a thaw, and one by one they tinkle down gently and timidly at first; then bolder in a mass they come till, like an avalanche, they crash down with a mighty roar. All of this the music suggested. It was low, it was loud; it was from one bell, it was from chords of many bells; it

was majestic, it was simple. And every note seemed to fall from above, from such heights that the whole land heard its beauty. It was as if a great master had said: "I am no longer content to sit at my cathedral organ and give pleasure to a few hundreds only; I must give joy to thousands." So he mounts the cathedral tower, and plays his sonata, or his prelude, or his songs upon the great clavier, so that all the world may hear. With this feeling, we listened that evening to van den Gheyn's "Prélude" and to the Andante and Allegro from Rossini's "Barbier de Séville" and to old Belgian and French folk songs. Here was no petty cleverness, but a splendid master-hand bringing out from his mighty instrument not alone grand, sublime effects, but also the tenderest shades of feeling that awaken both memory and aspiration. Indeed, the tower seemed a living being, opening its lips in the mysterious night to pour out a great and noble message of song to all mankind.

As the hour passed, daylight died, but the

tower grew more distinct in the light of the full moon rising over the trees. We had programmes which we passed in silence to one another, and if there was occasion to speak, we spoke in whispers. It seemed that if we moved or spoke aloud, the tower, the far away light, and the music might all vanish. Nothing we had ever experienced had been like this. Sometimes the sounds were so low that we found ourselves bending forward to hear them. They seemed to come from an infinite distance, so faint and delicate were they. Then at other times, great chords, in the volume of many organs, burst forth rapturously!

The concert ended promptly at nine with the national air of Belgium. Directly after this the great bell slowly, solemnly struck the hour. Leaving the quiet garden, we walked back to the square where all was liveliness again.

At the foot of the tower we waited for Mr. Denyn. He soon appeared at its door in happiest mood, and leaving his lantern for the

watchman who spends the whole night in the tower to keep guard over the sleeping city, he joined us, giving us the friendliest of greetings in French. As he dons for his work, which is far more strenuous than is the playing of any other musical instrument, a special costume kept in the tower room, he came out looking neat and cool and ready to enjoy with his friends the remainder of the evening. Invited by him, we went to the Cheval d'Or, a little café nearby. Here we came upon a scene of much gayety, one which was in marked contrast to the quietness of the surroundings in which we had spent the last hour. As we entered, many rose in honour of Mr. Denyn, and coming forward grasped his hand and expressed in Flemish their delight in his playing. He invited us to sit down with him, and to have coffee or beer. As we sat together, after the greetings of the crowd were over, he spoke at length and with enthusiasm of the powerful influence music had in promoting a nation's happiness. And he said that

in giving these concerts which thousands enjoy, he felt he was contributing something to the education of the people. But the time for our return to Antwerp drew near and so, with mysteriously moving thoughts of the past, awakened by his music, and with feelings of aspiration, we parted from this large-hearted, simple man, the master bell-master.

APPENDICES

APPENDIX A

LIST OF CARILLONS IN HOLLAND

IN this list, which is intended to include all the carillons existing (together with several that have been destroyed) in the Koninkryk der Nederlanden, the towns are arranged in alphabetic order, according to their Netherlandish (and therefore true) names. Following the name of the town is the province in which it is situated, likewise in Dutch. Next comes the building in the tower of which the bells hang. Churches have usually two names, as Groote Kerk or Sint Laurenskerk (at Alkmaar and at Rotterdam), but I have used only the more familiar. Then is given the number of bells composing the carillon (usually excluding bells not playable from the clavier) with the name of their founder and the date of their casting.

Finally come the name of the bell-master and the time when he plays. In this connection, it may be remarked that the carillonneur is nearly always glad to play at other times, but in most towns the permission of the burgomaster or the town council is required; so arrangement must be made beforehand. Besides the weekly playings noted, there are concerts on some or all of the royal birthdays —April 19 (Prince Henry), April 30 (Princess Juliana), August 2 (Queen Emma), and August 31 (Queen Wilhelmina)—and in districts predominantly Roman Catholic (Limburg and Noord Brabant) on certain festivals, such as Shrove Tuesday and Mid-Lent. Also I would call attention to the special music in many towns during the month of May. Not only is there additional concert play at this season, but the tunes selected are chiefly meideuntjes or May ditties, expressing the popular rejoicing that winter has departed and that spring has come.

The phrase *among the best* indicates that the

carillon to which it refers is included in the list given in Chapter III.

From the gallery of every tower, however low, in these flat nether lands, one beholds a panorama of great beauty, of animation in the towns, and of repose in the country. It would be monotonous to praise a view in every paragraph; yet all the views deserve praise, for the ascent of these towers never fails to reward one with a prospect both inspiring and restful.

Alkmaar, N. Holland; Waag (weigh-house); 35 bells weighing 14,300 pounds by de Haze, 1687; played on Friday and Saturday, 12-1, also on October 8th, the anniversary of the lifting of the siege of Alkmaar, which was maintained by 16,000 Spaniards under Alva in 1573. At each stroke of the hour, two mounted knights rush out on a small platform below the tower clock, meet, pass, and disappear again. The first concert on this carillon was heard by an audience of many thousands on the afternoon of August 28, 1688. Alkmaar is the largest cheese market in the Netherlands. The playing during the trading Friday mornings adds a pleasing touch to the animated and unique scene presented by the picturesque square, full of piled-up orange cheeses and crowds of spectators and merchants. The porters of the cheese-

trays, who dress in white except for the colored ribbons of their straw hats (a different color for each of the five porters' guilds), seem to trot along with their heavy burdens in step with the music. The tower may be climbed (tickets fl. 0.25, obtainable only at the Stadhuis), and from the balcony is a fine view from North Sea to South Sea (Zuider Zee), while within the tower, the carillonneur will play for you your choice of his repertory. This instrument is rather crude, but the bell-master is very obliging.

There was formerly a carillon of 32 bells by Sonneman, 1692, in the tower of the Groote Kerk.

Amersfoort, Utrecht; Onze Lieve Vrouwe Kerk; 33 bells weighing over 20,000 pounds by F. Hemony, 1658; Friday, 10-11, and Wednesday evening, 8-9. The tower in which the bells hang is called by Baedecker "the finest Gothic pyramid in the country."

Amsterdam, N. Holland, has five Hemony carillons. That in the Paleis is *among the best.* In all five towers the bells are hung in circles and may be seen from the street.

The carillon in the royal palace consists of 37 bells by F. and P. Hemony, 1664, arranged in two tiers, the upper consisting of the largest bell (of 6,160 pounds) encircled by the eight next in size and the lower consisting of the remainder. The keyboard is only about twelve feet below the bells. This arrangement and the good condition of the mechanism enables the carillonneur, J. Vincent, to produce effects almost as fine as those of good Belgian players. Concerts are on Monday, 12-1, and on

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AMERSFOORT: THE TOWER OF OUR LADY

Affectionately called "The Mother and Child" because of the small spire carried by the tower as if in its arms

royal birthdays, 8-9, 12-1, and 4-5, and on summer evenings, as announced from time to time in newspapers.

The tower of the Zuider Kerk contains 35 bells, 32 by F. and P. Hemony in 1656 and weighing 19,500 pounds. The three highest bells, founded by N. Noorden in 1700, can be played only by clavier. Concerts are occasional.

In the Oude Kerk are 37 bells by F. Hemony, 1659. Occasional concerts.

The Western Kerk contains a carillon by the same founder dated 1657-8. These bells replaced a set made by J. A. Leeghwater, the engineer who first proposed draining the Haarlemmer Meer, which were put in place in 1643.

The Munttoren also contains a carillon.

Furthermore, in the Ryks Museum is a small carillon which comes from Arnemuiden, Zeeland, where it used to hang in the church tower. Of its bells, 14 are by van den Gheyn (dated from 1552 to 1583) and the other 10 have been made by recasting old fragments. It plays quaint Dutch melodies on the whole and half hour.

Appingedam, Groningen; church; 25 light and accurate bells by Taylor, 1911; concerts by the church organist, Jaeger, only on festival days. This carillon was purchased with the unclaimed deposits of the church savings bank. The largest bell bears the inscription "Dit klokkenspel is een geschenk van de Spaarbank van het Oud-Diakengezelschap."

Arnhem, Gelderland; Groote Kerk; 35 bells weighing 25,143 pounds by F. and P. Hemony; Friday, 10:15-10:45; *among the best* and soon likely to be improved,

for Arnhem has recently consulted Denyn with the idea of improving the keyboard and playing mechanism.

Bergen-op-Zoom, N. Brabant. Here was formerly a carillon of 19 bells by J. ter Stege, but it was destroyed in war.

Breda, N. Brabant; 40 bells founded in 1723; Tuesday and Friday, 10-11.

Briel, Z. Holland; S. Catherinaskerk; 22 bells by F. and P. Hemony, 1661, and 1 inferior one of 1883. The instrument is far from perfect; concerts are given the first Monday of each month by W. Borstlap. The bells are played also on April 1, the anniversary of the taking of the town by the "Water Beggars" in 1572, the first act of the Dutch war for independence from Spain, and on December 1, the anniversary of the departure of the only other foreign master the city ever had, for Napoleonic domination ended on December 1, 1813. The carillon tower has long been a watch tower and is equipped with a telephone connecting it with the nearby coast defenses.

Culemborg (Kuilenburg), Gelderland.

Delft, Z. Holland; Nieuwe Kerk, tower 375 feet high, 40 bells by F. Hemony, 1663; J. A. de Zwaan (also bell-master at the Hague); Tuesday, 6-7 P.M. in summer, 12-1 in winter; Thursday and Saturday, 12-1; *among the best.* Pleasant places in which to hear the bells are the Nieuwe Langendyk, the garden of the van Meerten house (now a delightful museum), and the court of the Prinsenhof, the building in which William the Silent was murdered. Ver Meer's famous "View of

Delft" in the Mauritshuis at the Hague shows the bell tower of the New Church in bright sunlight in the middle distance.

Deventer, Overyssel; Groote Kerk; 34 bells, 25 by F. and P. Hemony in 1646, and 9 of 1694; F. Harbrink; Tuesday and Thursday, 9:30-10:30.

Doesburg, Gelderland; church; 23 (?) bells, light and pleasing, by F. and P. Hemony.

Edam, N. Holland; Onze Lieve Vrouwe Kerk. This carillon by P. van den Gheyn, 1561, is being renovated. It was formerly played and probably will be, when again in use, on Saturday from 11 to 12.

Eindhoven, N. Brabant; Stadhuis; 25 bells by Taylor, 1914.

Enkhuizen, N. Holland; Zuidertoren; light bells by P. Hemony, 1677 (?); Wednesday, 11-12, April to October.

Also Drommedaristoren; carillon by F. and P. Hemony, now under repair.

Flushing—see Vlissingen.

Goes, Zeeland; Groote Kerk; 40 bells; H. Vissers plays on Tuesday, 12-1. These bells are attributed variously to A. J. van den Gheyn, Jansz, and J. Petit.

Gorinchem, Z. Holland; Groote Kerk; 25 bells by de Haze, 1682; Monday, 12-1.

Gouda, Z. Holland; Groote Kerk (in which is the finest stained glass in the country); 37 bells, 32 by P. Hemony, 1677; G. van Zuylen; Thursday and Saturday, 10:15-11; *among the best.* Mr. van Zuylen is most courteous and is an enthusiastic carillonneur. On the up-

rights near the keyboard are painted the names and dates of service of preceding bell-masters. The bells here are arranged in the usual Dutch fashion, in circles and exposed to the weather. The lower tier consists of two concentric rings, the 18 smallest bells surrounded by the 8 largest; while above are the other 11, also hung in a circle. "Wilhelmus van Nassauwe" is always the hour tune. During May the carillonneur gives additional concerts Sunday, Tuesday, Thursday, and Saturday from 6 to 7 in the evening.

's Gravenhage (den Haag), Z. Holland; Groote Kerk; 37 bells by de Haze, 1686; J. A. de Zwaan, the organist of the church and a master musician; Monday and Friday, 12-1; *among the best.* In this Great Church in the Hague, Queen Wilhelmina was married while the carillon rang joyfully above her. The best view of the tower of this church is from across the Vyver, which, says E. V. Lucas, "is a jewel set in the midst (of the Hague), beautiful by day and beautiful by night, with fascinating reflections in it at both times, and a special gift for the transmission of (the sound of) bells in a country where bells are really honoured." There is a detailed account of this carillon, entitled "Het Klokkenspel van den Haagschen Sint-Jacobstoren," by W. P. H. Jansen.

Groningen, Groningen; Martinikerk; 37 bells, 31 by F. Hemony, 1662; 5 by P. Hemony, 1671, and 1 by A. van den Gheyn, 1788; H. P. Steenhuis; Tuesday, 10:30-11 and Friday, 1-1:30; *among the best.* There are also 3 bells antedating the carillon, but able to be connected with it; these were cast by H. von Trier in 1578. This

ENKHUIZEN: THE DROMEDARY TOWER

carillon is silent during Holy Week. The tower in which it hangs is the station of a watch-man, who every quarter hour during the night blows trumpet notes to the four points of the compass to indicate that he is on duty. If he descries a fire, he telephones the fire department. C. P. L. Rutgers has written a pamphlet about this carillon.

A carillon in the Aakerk was destroyed by lightning in 1671.

Haarlem, N. Holland; Groote Kerk, 35 bells weighing 19,500 pounds by F. Hemony, 1660-4; H. W. Hofmeester; Monday and Friday, 12-12:30; *among the best.* This church contains a famous old organ, which is usually played on Tuesday from 1 to 2 and on Thursday between 2 and 3.

The Hague—see 's Gravenhage.

Hasselt (?), Overyssel; F. Hemony, 1662-4 (?).

Hattem, Overyssel; 22 bells.

Helmond, N. Brabant; Stadhuis; automatic play only. This carillon, hidden in 1795 to save it from the French, was originally in Postel Abbey in Limburg, Belgium.

's Hertogenbosch (Bois-le-Duc), N. Brabant; S. Janskerk; 40 bells; van Aerschodt, 1874; Wednesday, 11-12.

Also Stadhuis; 23 bells; F. and P. Hemony; Wednesday, 9-10.

Heusden, N. Brabant; Stadhuis; small carillon played Tuesday, 11-12.

Hoorn, N. Holland. The Groote Kerk once con-

tained 32 bells by P. Hemony, 1670, which were destroyed by fire.

Hulst, Zeeland. A carillon of 28 bells by P. Hemony, 1669 (?), formerly was played Monday (market day), "Maar, hélas, in het jaar 1876 is de toren en ook het klokkenspel vernietigd," the "horlogemaker" of the city writes me.

Kampen, Overyssel; Nieuwet'n; 35 bells; F. Hemony, 1662; H. J. Dicter; Monday, 11-12, and Friday, 6-7.

Leeuwarden, Friesland; Stadhuis; 33 bells by Fremy, 1687-9. The carillon hung in the New Tower till 1884 when, the tower becoming dangerous, it was taken down. It will soon be put up again in the tower of the Town Hall.

Leiden, Z. Holland; Stadhuis; 39 bells, 29 by P. Hemony, and 10 by Fremy in 1680; R. H. T. van Leeuwen; Wednesday and Saturday, 10:15-11, and Monday evening, 8:30-9:30. Also on October 3, when the inhabitants eat a special dish made of chopped carrots and meats to celebrate the relief of Leiden, besieged by the Spaniards for a year ending October 3, 1574. After mounting the fine perron of this Town Hall and so reaching the floor on which are the rooms adorned with magnificent old tapestries, it is a short climb up an electrically lighted stairway to the bell-master's room. The ceiling of this room is supported by mortised beams radiating from the centre and decorated with white stars on a blue ground. An attractive spot in which to hear the bells is by the little dolphin fountain behind the Town Hall. Unfortunately the playing of the fountain (Sat-

urday, 3-6) and the playing of the carillon do not coincide.

Lochem, Gelderland; Reformed Church; 29 bells, which are not played by clockwork, and by clavier only on great holidays. These bells were given to the town by an individual (G. Naeff).

Maastricht, Limburg; Stadhuis, 28 bells by F. and P. Hemony, 1664-8; J. Muller; Saturday, 12-1.

Also S. Servaaskerk; 40 bells by van den Gheyn, 1767.

Formerly there was a carillon of 40 bells in Onze Lieve Vrouwe Kerk.

Middelburg,*Zeeland; "Lange Jan," the tower of the Abdy (Abbey); 43 bells by N. Noorden and J. A. de Grave, 1714-5, of which 41 are used; J. Morks; Thursday, 12-1, and in May, Friday, 7-8 A.M. and 6-7 P.M. *Among the best* and much the busiest of carillons. It plays for nearly two minutes before the hour, a minute before the half, a few measures at the quarters, and some notes every seven and a half minutes, besides a warning ripple before each quarter hour. The butter and egg market-place, crowded with peasants in costume at the market hour (Thursday noon), is perhaps the most interesting place to hear the bells. They blend with the activity of the marketing most agreeably. In quiet places, too, like the Abbey yard or the secluded garden of the Grand Hotel, Lange Jan's bells are welcome companions. A detailed study of this carillon is embodied in F. A. Hoeffer's "De Klokkenspellen van Middelburg."

Middelstum, Groningen; church; 23 bells by F. Hemony, 1661-2; since 1857 played by clockwork and at present only by that method. Van der Aa, writing in

1851, says the bells were played Wednesday between 11 and 12 and Sunday before service. This is the only instance I have found of Sunday play within the Kingdom of the Netherlands, while in Belgium it is nearly universal.

Monnikendam, N. Holland; 33 (?) bells by P. van den Gheyn.

Nykerk, Gelderland; Oude Kerk; 28 (?) bells by van den Gheyn; Monday, 9-10. In this church are tombs of van Rensselaers and van Curlers, families from which came early colonists of New York.

Nymegen (Nimwegen), Gelderland; Groote Kerk; 40 bells by van den Gheyn, 1597; W. de Vries; Monday and Thursday, 11:30-12; *among the best.* From the river, the branch of the Rhine called the Waal, the carillon tower appears as the apex of this city, built on a hill. The ideal place in which to hear the bells is on the river.

Oudewater, Utrecht; Friday, 10-11.

Purmerend, N. Holland. Formerly there was a carillon of 31 (?) bells by F. and P. Hemony.

Rhenen, Utrecht. The very graceful tower of S. Cunera, in which was the carillon, was struck by lightning in September, 1897, and completely destroyed. The new tower is an exact copy of the old, but contains no bells.

Rotterdam, Z. Holland; Groote Kerk; 39 bells, weighing 35,000 pounds; F. Hemony, 1660; W. C. de Lange; Tuesday and Saturday, 11-12.

Also Beurs (Exchange); F. Hemony, 1660; played only by clockwork. This set of bells was made for the Stadhuis and hung there till 1829.

Schiedam, Z. Holland; Oude Kerk; 41 bells, of

which 28 are used, by A. J. van den Gheyn, 1786; H. J. P. Textor; Friday, 11-12, and occasionally summer evenings, 9-10. The 3 heaviest bells, used respectively as a church bell, an hour bell, and a half-hour bell are not connected with the keyboard, nor are the 10 lightest bells because of their unsatisfactory timbre. There are four weights here to be wound up daily: one for the hour bell; one for the half-hour bell, which—as everywhere in the Netherlands—is higher in tone than the hour bell and strikes the hour next to come (instead of a single stroke); a third for the cylinder which plays the bells each quarter hour; and the last for the clock itself. The cylinder has 112 rows of holes in which pins may be inserted. Of these, 72 "measures" play before the hour, 32 before the half-hour, and 4 at each of the intervening quarters. The bell-master is an interesting man and interested in his carillon, for both his father and his father's father were city carillonneurs of Schiedam. These three Textors have held the position successively since 1791 and the present one takes proud care of his laboratory. The stairway up the tower, a short climb, is spick with whitewashed walls and supplied with a taut rope hand-grip, while the tower room is a model of Dutch order and lustrous cleanness. The cylinder, and indeed all the machinery, is polished like the engines of an ocean liner and the cylinder pins, accurately sorted, glisten in their allotted compartments, while Heer Textor himself is a very hearty and obliging host. Altogether this is one of the most satisfactory towers to climb, though the bells cannot be given as high a rank as those in many other places.

Schoonhoven, Z. Holland; a small carillon, very pretty and light, made from cannon by O. van Noort; van Rossum, carillonneur.

Sittard, Limburg. F. A. Hoeffer has written a pamphlet on these bells.

Sneek, Friesland; S. Maartenstoren; 26 bells by Borchard and Eckhof, 1771; J. Lindema; Tuesday and Friday, 12-12:30.

Tholen, Zeeland; Stadhuis; automatic play only.

Tilburg (?), N. Brabant.

Utrecht, Utrecht; Dom; 42 bells weighing 32,000 pounds, chiefly by F. and P. Hemony, 1663; J. A. H. Wagenaar; Saturday, 11-12, and in May, Monday, Tuesday, Thursday, and Friday, 7-7:30 A.M.; *among the best.* The clavier of this instrument is connected with more bells than any other in the country and the carillonneur is very skilful in using them. The tower, 338 feet high, stands apart from the Cathedral, since the collapse of the nave in 1674. Stairs of 458 steps lead to the bell-master's cabin and from this height a splendid view of the surrounding country is obtained. The best place in which to listen to the bells is the garden behind the Stadhuis.

There is a carillon of 23 bells by F. and P. Hemony in the Claaskerk (Church of S. Nicholas or Santa *Claus*). This plays only by machinery, but has excellent bells.

There once was and still may be another carillon by the brothers Hemony in the Jacobskerk.

Veere, Zeeland; Stadhuis; 36 bells chiefly by P. and A. van den Gheyn, 1736.

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VEERE: THE TOWN HALL

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In the Groote Kerk was once another carillon which belonged to the church.

Vlissingen, Zeeland; Groote Kerk; 33 bells by Taylor, 1914; *among the best;* one of the three new carillons of the same English make, the others being at Appingedam and Eindhoven. This carillon was played for the first time on April 30, 1914, Princess Juliana's fifth birthday, as a surprise to the people of Flushing. The mechanism is wound by electricity and the face of the clock is thus lighted at night. The old tower of the Great Church, burned September 5, 1911, contained 35 bells by P. van den Gheyn, 1770.

Weesp, N. Holland; 29 bells by P. Hemony, 1676; J. W. Bovenkerk plays on royal birthdays, 8-9 A.M.

Ysselmonde, Z. Holland; R. G. Crevecœur, carillonneur; Wednesday, 11-12.

Zalt Bommel, Gelderland; S. Maartenskerk; 33(?) bells by F. Hemony, 1663 (?); Tuesday, 11-12.

Zierikzee, Zeeland; Stadhuis; 14 bells by P. van den Gheyn, 1550-5; S. Klimmerboorn; Thursday, 12-1. This is the oldest and smallest carillon still played by a carillonneur.

Zutfen, Gelderland; Wynhuis; 32 bells, 26 by F. and P. Hemony, 1645; Thursday, 10:15-10:45. Zutfen, like its neighbours, Arnhem and Nimeguen, has recently consulted Mr. Denyn about improving the mechanism of its carillon. These are the earliest bells of the Hemonys.

Zwolle, Overyssel. F. A. Hoefer has written a pamphlet on the bells of Zwolle.

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* **Middelburg**; Taylor substituted 3 bells, 1897.

APPENDIX B

LIST OF CARILLONS IN BELGIUM

MOST of the remarks at the head of the preceding list apply quite as much to the following. Out of regard to the fact that carillons are a Netherlandish institution, an expression of art peculiar to the Low Country branch of the Teutonic race, I have arranged these Belgian towns alphabetically according to their names in the Flemish rather than the French language. Since the latter, however, is frequently more familiar to the foreigner, and is the official language of Belgium, and in some form the popular language of nearly half the people, the French name also is given whenever it is different. These two names in each case seem a sufficient identification without any mention of the province. Otherwise the arrangement of information is the same as in the preceding list.

As has been often pointed out in the body of this book, the best carillons of Belgium are generally superior, not in the bells but in the machinery for playing them, to the best ones of her northern neighbour. The superiority, therefore, is likely to be temporary; but for the present, Belgium has a very considerable advantage. Owing to this greater perfection of the carillon as an instrument, concerts in the quiet of evening take a more prominent place in Flanders than in Holland and are constantly becoming more popular.

Unfortunately my information about Belgium is so far from complete, that I have been able in many cases to note merely the name of the town where there is a carillon. I endeavour, however, to make at least this much mention of every carillon in the country. It will be noticed that the great majority are in the northern half of Belgium, that being the portion where the people are Netherlandish in race and language. The whole country, however, has the bond of a common church,

which strikingly differentiates the Kingdom of Belgium from the Kingdom of the Netherlands. But it must be remembered that the carillons, whether in Protestant or Roman Catholic churches, are always municipal, not ecclesiastic, property.

Aalst, Alost; belfry; 38 bells, some by Joris Dumery and some by F. van Aerschodt; K. de Mette, carillonneur.

Antoing, small carillon; automatic play only.

Antwerpen, Anvers; cathedral, 47 bells, 36 by F. and P. Hemony, 1655-8, 3 by Joris Dumery, 1767, the 7 smallest by F. van Aerschodt, 1904, and one, the "bourdon," or heaviest bell, bearing a rhymed inscription showing it was founded by Jan and Willem Hoerken in 1459; Gustaaf Brees; Friday, 11:30-12:30, and during the summer, Monday and Thursday evenings, 9-10; *among the best,* ranking almost as high as Bruges and Mechlin. Of these evening concerts about half are given by Mr. Brees and the remainder by bell-masters of other Belgian towns. An attractive illustrated booklet, giving the programmes for the whole series, is published each spring by the City Information Bureau, Meir 60.

The cathedral tower, which Napoleon likened to Mechlin lace, contains also 26 bells ordered by ecclesiastical authorities from the Hemonys in 1654. These bells, however, are not now used. Another carillon was destroyed when the tower of the S. Andrieskerk fell in

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ANTWERP: THE CATHEDRAL SPIRE

View at Sunrise, looking over the Place Verte

PHOTOGRAPH BY H. L. P. RICE

CHARLES CONTRACT

1755, and two others, in the S. Michaelsabdy and the S. Jacobskerk, were destroyed during the French dominion.

Antwerpen-Kiel; 28 bells; new.

Audenarde—see Oudenaarde.

Bergen, Mons; belfry; 44 bells, 21 by de la Paix, 1673—he made 35 but 14 have been refounded—10 by Chevresson, Simon, and Duforest, 1761, 6 by Drouot, Hubert, and Bastien, 1821, and the 7 smallest by van Aerschodt, 1894; Fernand Redouté; Sunday 12-12:30, and in July, August, and September, Monday evening, 8-9; *among the best.* Details of this carillon and descriptions of all the bells, past and present, of this town are contained in "Notice Historique sur les cloches at les carillons de Mons," by A. de Béhault de Dornon.

Binche; small carillon; automatic play only.

Borgerhout; Stadhuis; 35 bells by Beullens, now being repaired; E. Steenockers.

Brugge, Bruges; Halletoren or belfry; 47 bells by Joris Dumery, 1743, which replaced 38 bells by F. Hemony, 1662, destroyed in 1741; Antony Nauwelaerts; from September 15 to June 15, Sunday, Wednesday, and Saturday, 11:15-12, and from June 15 to September 15, Saturday, 11:15-12, and Monday and Wednesday evenings, 9-10; *among the best,* ranking second only to Mechlin. Mr. Nauwelaerts comes from a family which has supplied the carillonneurs of Lier for about a century. Besides the regular concerts just mentioned, he gives, at the request of "Die Roya," a society for the promotion of the coming of travellers, several special concerts, usually Thursday evening from 9-10. The pro-

grammes of these are published in a pamphlet, "Indicateur —Bruges," while those of the regular concerts appear in local newspapers. During the evening concerts the circulation of vehicles in the Groote Markt and in neighbouring streets is forbidden. The mechanism has just been put in perfect order and the bells are very fine. Further details are given in Chapter IV of this book and in Gaillard, "Le carillon de Bruges."

Brussel, Bruxelles. In 1541 there were 9 carillons, but none of these has survived to the present, and Brussels now has no carillon.

Chimay; small carillon; automatic play only.

Courtrai—see Kortryk.

Dendermonde, Termonde; Stadhuis; 40 bells by A. van den Gheyn and others; E. Loret; Sunday 9-9:30, Monday, 11:30-12. [Reported destroyed, 1914.]

Diest; S. Sulpiciuskerk; 37 bells, chiefly by P. Hemony, 1671; F. de Roy; Wednesday, 11-12.

Diksmuide or Dixmude; S. Niklaaskerk; 32 bells in poor condition; E. Vermeersch; Sunday and Monday, 11:30-12. [Reported destroyed, 1914.]

Dinant; small carillon; automatic play only.

Doornyk, Tournai; belfry; 42 bells by Waghevens and others; Roger; played only "par ordre de l'hôtel de ville"; *among the best.*

Also S. Brice; 27 bells; never played. There were at one time 11 carillons in this town. See Desmonts' "Les cloches de Tournai."

Edingen or Einghen, Enghien; 31 bells by J. van den Gheyn and G. Dumery; automatic play only.

Gent, Gand; Belfort or belfry; 52 bells, 38 by P. Hemony, most of the rest recent—9 by O. Michaux—and the 6 or 7 highest quite useless—details in Appendix D; Gustaaf Brees of Antwerp; Friday, 12-1, and Sunday, 6:30-7:30; also from June to September inclusive, Saturday evening, 8-9; *among the best.* The mechanism has been recently restored by Désiré Somers of Mechlin, and the carillon is now in excellent repair. A booklet containing programmes of the evening concerts is usually published. Further information about Ghent appears in Chapter III of this book.

There is another extant carillon of 27 bells by P. Hemony, 1664 (?), in the tower of the University Library (formerly Baudeloo Abbey).

Hal, Halle; Notre Dame; 28 bells in disrepair.

Harlebeke; old tower of S. Salvatorkerk; 32 bells now being put in order.

Hasselt; S. Quintynkerk; 42 bells by A. Bernard and van den Gheyn; A. Hamoir; Tuesday and Friday, 11-11:30.

Herenthals; Stadhuis; 35 bells by A. L. J. van Aerschodt.

Hoei, Huy; Notre Dame; 38 bells by A. van den Gheyn and others; keyboard play only (and rarely).

Also Hôtel de ville; 38 bells by A. van den Gheyn; automatic play only.

Iseghem; St. Hilon; 34 bells by van den Gheyn, van Aerschodt, and others.

Kortryk, Courtrai; S. Maartenskerk; 47 bells by S. van Aerschodt; A. Vermeulen; Sunday and Monday,

11:30-12:30, and Monday evening if fair; *among the best.*

Léau—see Zout-Leeuw.

Leuven, Louvain; S. Geertruikerk; 46 bells, 38 by A. van den Gheyn and 8 by van Aerschodt; J. van de Plas; played only on holidays; *among the best,* being remarkable for justness of tone and accord.

Also S. Pieterskerk; 40 bells by J. A. de Grave and N. Noorden; van de Plas, senior; Sunday, 12-12:30. *among the best.* These bells hung until 1810 in the nearby Park Abbey, which was suppressed during the French Revolution, but has since (1836) been revived.

Besides its bells, this town has the distinction of being a place where carillons are founded; the van Aerschodt foundry, where bells for many Belgian and some foreign towns have been cast, and the foundry of Omer Michaux are both here.

[These carillons were destroyed by the Germans on August 26, 1914, and later many others were ruined.]

Liége—see Luik.

Lier, Lierre; S. Gommaruskerk; 40 bells, 36 by A. Julien, 1725 (?), and 4 by A. van den Gheyn, 1755 (?).

Luik, Liége; cathedral; 40 bells.

Also Palais des Princes Evêques; about to be refitted.

Mechelen, Malines; S. Romboutstoren (cathedral); 45 bells weighing 36 tons—details in Appendix D; Josef Denyn; Saturday, 11-11:30, Sunday, 11-12, and Monday, 11:30-12, except in June, August, and September. In these three months, the Monday concerts are from 8 to 9 in the evening and during them all traffic is stopped in

the Groote Markt. A pamphlet is published every year giving programmes of all these concerts. In July Mechlin has the kermis and there is so much noise in the evening that Mr. Denyn would then throw "margaritas ante porcos" if he played, as a friend expressed it. This carillon is not merely *among the best,* but is THE BEST. Details may be found in Chapters IX and X and in "Les carillons et les carillonneurs à Malines" by G. van Doorslaer. [Badly damaged by German shells, September, 1914.]

Mespelaere (near Dendermonde); church; 20 bells.

Mons—see Bergen.

Namen, Namur; cathedral; 47 bells by van Aerschodt; automatic play only.

Nieuwpoort, Nieuport; church; 40 bells; L. de Schieter; Tuesday and Friday, 11:30-12, and Sunday, 1:30-2; in bad condition.

Oostende, Ostende; 40 bells by Witlockx and Causard.

Oudenaarde, Audenarde; S. Walburgskerk; 37 bells by A. van den Gheyn, 1758; A. Schynkel; Sunday and Tuesday, 11:30-12. See also Stadhuis.

Péruwelz; Bon Secour; light carillon; A. Oyen.

Roeselare, Roulers; S. Michielskerk; 36 bells by S. van Aerschodt.

Sint Niklaas, Saint Nicolas; Stadhuis; 35 bells by F. van Aerschodt; A. Rolliers, bell-master.

Sint Truiden, Saint Trond; Stadhuis; 35 bells by Legros and A. van den Gheyn.

Sotteghem; church; 29 bells by Dumery and S. Van Aerschodt.

Steenockerzeel; church; 41 bells by J. Tordeur and A. van den Gheyn; not in use.

Termonde—see Dendermonde.

Thielt; Stadhuis; Jacob Dumery; J. de Lodder; Sunday and Thursday, 11:30-12; recently refitted by Denyn.

Thienen, Tirlemont; S. Germain; 35 bells by N. Witlockx, 1723; recently restored.

Thorhout, Thourout; church; J. Dumery; Sunday and Wednesday, 11:30-12:30; keyboard play only.

Tirlemont—see Thienen.

Tongeren, Tongres; Onze Lieve Vrouwe Kerk; being restored.

Tournai—see Doornyk.

Turnhout; S. Pieterskerk; 35 bells by A. van den Gheyn; E. C. Verrees; Sunday and Saturday, 11:30-12.

Verviers; Notre Dame aux Récollets; 30 bells by F. van Aerschodt.

Wyngene (near Thielt); 33 bells by S. van Aerschodt.

Yperen or Ieperen, Ypres; Halletoren or belfry; 44 (?) bells by F. van Aerschodt, founded under the supervision of Denyn; Noel Igodt; Sunday, 11-11:30, and Saturday, 11:30-12, and occasional evening concerts; *among the best.* The bells in the lantern that are seen from the street are of an old set no longer used.

Zout Leeuw, Léau; S. Leonardskerk; 30 bells, some by S. van Aerschodt.

Many Belgian carillons, including all those belonging to abbeys, were melted into cannon

during the French Revolutionary period. Following is a partial list of those that disappeared then and at other times:

Afflighem (abbey), Antwerpen (S. Michael, S. Jacob, S. Andries), Ath (S. Juliaan), Aulne (abbey), Averbode (abbey), Bergen (Val des Écoliers, St. Germain, Ste. Élisabeth, St. Nicolas en Havré), Brugge (seminary), Brussel (S. Niklaas, Broodhuis, St. Jaques sur Caudenberg), Cambron (abbey), Doornyk (cathedral, Atheneum, St. Jacques, St. Jean Baptiste, Ste. Marie Madeleine, Ste. Marguerite, St. Martin, St. Nicaise St. Piat, St. Quentin (seminary), Eename (abbey), Geeraardsbergen (or Grammont), Gent (S. Baaf, S. Jacob, S. Michael, Carthusian convent), Grimberghe (abbey), Kortryk (S. Maarten), Lier, Luik, Mechelen (Onze Lieve Vrouwekerk), Meenen (or Menin), Namen (Porte Horegoule, St. Jacques, belfry), Ninove (abbey), Nyvel (or Nivelles), Oostende, Oudenburg, Poperinghe, Postel (abbey), Veurne (or Furnes), Watou, Zinik (or Soignies).

APPENDIX C

LIST OF CARILLONS IN OTHER COUNTRIES

THE reader, being well aware that carillons are peculiar to the Low Countries, must now be introduced to those in other parts of the world. There are about 40 in France, 20 in Germany, and 20 in other countries. Yet these figures only confirm the assertion that carillons are Netherlandish. In France, most of them are in the departments of Nord and Pas de Calais, next to Flemish Belgium and sometimes called "la Flandre française," for in this district the population is Netherlandish in race and even in language. In Germany, too, many of the carillons are near the Dutch and Belgian border and are due to Netherlandish influence. And in more distant parts of the world, we can frequently detect it.

The Spanish carillons came from the Span-

ish Netherlands; the Austrian ones probably from Belgium while under Austrian dominion. Those in Sweden are in towns with Dutch settlers, while that at Riga is perhaps traceable to the sojourn of Peter the Great in Holland.

Unfortunately the information in the following list is almost entirely at second hand, while that in both the foregoing was obtained chiefly by conversation and correspondence with bell-masters and bell-lovers in the Low Countries. But here, as in both the preceding lists, I have striven for accuracy rather than for fulness of information.

AUSTRIA-HUNGARY

Graz, Austria. **Salzburg**, Austria.

DENMARK

Kjöbenhavn (Copenhagen); Fredericksborg (royal castle); 28 bells by S. van Aerschodt. Also Radhus (town hall); new.

FRANCE

(Flemish name, when native, follows French. Department is in parentheses.)

Annœullin (Nord). **Armentières,** Armentiers (Nord). **Arras,** Atrecht (Pas de Calais). **Ascq** (Nord). **Avesnes** (Nord). **Bailleul** (Nord), 31 bells. **Bergues,** Sint-Winoks-Bergen (Nord). **Bouchain** (Nord); 36 bells. **Bourbourg** (Nord); 37 bells. **Buglose** (Landes). **Calais,** Kales (Pas de Calais). **Cambrai,** Kameryk (Nord). **Cassel** (Nord). **Le Cateau** (Nord). **Châlons-sur-Marne** (Marne). **Douai** (Nord); belfry; 39 bells. **Dunkerque,** Duinkerken (Nord); belfry; 38 bells by van den Gheyn. **Esquelbecq,** Ekelsbeke (Nord). **Estaires** (Nord). **Falaise** (Calvados). **Gondecourt** (Nord). **Hesdin** (Pas de Calais); M. Waghevens. **Lille,** Ryssel (Nord); S. Étienne; 19 bells, 1565. **Merville,** Merghem (Nord). **Paris** (Seine); S. Germain l'Auxerrois. **Perpignan** (Pyrénées orientales). **Roubaix,** Roodebeke or Robaais (Nord). **Saint Amand** (Nord); 38 bells. **Saint Omer,** Sint Omaars (Pas de Calais). **Saint Quentin** (Aisne). **Seclin** (Nord). **Valenciennes** (?) (Nord).

GERMANY

Aachen, Rheinland, Preussen; Münster. **Bremen,** Bremen. **Berlin,** Brandenburg, Preussen; Parochialkirche; 37 bells. **Danzig,** Westpreussen, Preussen; Rathaus. A carillon of 37 bells by J. N. Derk of Hoorn, Holland, 1738, which hung in the Katharinenkirche was destroyed by fire in 1911. **Darmstadt,** Hesse-Darmstadt; Schlosz; 37 (?) bells by P. Hemony, 1671. **Düren,** Rheinland, Preussen; Annakirche. **Freiburg,** Baden; Rathaus. **Genshagen,** Brandenburg, Preussen,

J. A. de Grave, 1717. **Hamburg,** Hamburg; Nikolaikirche. Also Petrikirche. One of these consists of 32 bells by van Aerschodt, while the other is by F. Hemony, 1662-4. **Köln,** Rheinland, Preussen; Rathaus; 38 (?) bells, recently installed. The carillonneur, Schäfer, plays daily, 12-12:30. **Lübeck,** Lübeck. **Mainz,** Hesse-Darmstadt; small; F. Hemony, 1662 (?). **Malmedy,** Rheinland, Preussen; 35 bells by J. Legros, 1786. This carillon (in a Walloon district only a few miles from the Belgian border) was restored in 1914 by Denyn. **München,** Oberbayern, Bayern; Rathaus; modern and poor; automatic play daily at 11; no keyboard. **Potsdam,** Brandenburg, Preussen; Garnisonskirche.

GREAT BRITAIN

Aberdeen, Aberdeenshire, Scotland; S. Nicholas; 36 (?) bells by van Aerschodt, 1890. The heaviest weighs 6,578 pounds.

Boston, Lincolnshire, England. The 36 bells of this carillon were sold in order to increase the ring.

Bournville, Worcestershire, England; 22 bells; recently erected under the supervision of Mr. W. W. Starmer. Bournville is the model village founded by George Cadbury, just outside of Birmingham.

Cattistock, Dorsetshire, England; S. Peter and S. Paul; 35 bells by van Aerschodt, 1882-99. The heaviest weighs 2,100 pounds. Mr. Denyn plays this carillon the last Thursday of each July. Automatic play is every hour from 8 A.M. to 9 P.M.

Eaton Hall, Cheshire, England; 28 bells by van

Aerschodt. The heaviest weighs 4,719 pounds. This is the seat of the Duke of Westminster.

Loughborough, Leicestershire, England; tower of John Taylor and Company's bell-foundry; 40 bells by Taylor. These are rather small bells of very perfect pitch. "It is the only carillon in the world tuned to equal temperament and the very accurate tuning of the small bells is a veritable triumph," says the *Musical Times.*

ITALY

Roma; S. Paul's (American Episcopal Church); 23 bells by van Aerschodt; pitch of bells poor and mechanism in disrepair; no clockwork.

LUXEMBURG

Luxemburg; Liebfrauenkirche.

PORTUGAL

Mafra; convent, formerly palace chapel; two carillons of 48 bells each by N. La Vache of Antwerp, 1730.

RUSSIA

Riga; 28 bells by C. Fremy, 1694. **St. Petersburg;** 38 bells by J. N. Derk, 1757.

SPAIN

Aranjuez. El Escorial; 31 bells by M. de Haze, 1676. Also 59 bells, "of which 32 formed a harmony like that of an organ and could be played by means of a clavier," were destroyed by fire in 1821. About 1692

Charles Poignard, a priest of Namur, went to Spain and repaired and improved this carillon to the entire satisfaction of the king. According to another story, he established this and several other carillons at Spain, among them that at Aranjuez.

SWEDEN

Göteborg (Gothenburg). **Stockholm;** Dutch church; 39 bells by Petit and Fritsen, 1887. This replaced a better carillon of 28 bells by F. Hemony, 1663, destroyed by fire in 1878.

UNITED STATES OF AMERICA

Buffalo, New York; S. Joseph's Cathedral; 43 bells, of which 20 are in use, by Bolée et Fils, Le Mans, France, 1866. This carillon was exhibited by the founders at the Paris Exposition of 1867 and was not hung in Buffalo till 1870. One of the bells, however, is inscribed, "Ernest Bollée Ad Buffalo Me Misit." The 20 bells connected with the clavier make the scale of C from lower C to A of the first line above the treble clef, both inclusive; so tunes may be played only in the key of C. The bells are played before late mass, which is at 9:30 on Feastdays and 10:30 on Sundays. There is no clockwork.

Notre Dame, Indiana; University chapel; 32 bells, of which 23 are connected with the automatic barrel, by Bollée et Fils; automatic play only; temporarily not working, but soon to be improved in mechanism and used again.

APPENDIX D

THE 45 BELLS OF THE MECHLIN CARILLON

(As given by Dr. G. van Doorslaer, 1896)

First Octave

PITCH	NAME	WT. IN KG.	FOUNDER	DATE
G♭	Salvator	8884	L. and S. van Aerschodt	1844
C	Charles	6000	M. de Haze	1696
D	Rombaut	4235	S. van Aerschodt	1861
E	Maria	3000	S. Waghevens	1498
F	Madeleine	2000	M. de Haze	1696
F#	Libert	1749	A. van den Gheyn	1766
G		1555	A. van den Gheyn	1777
G#	(out of tune)	1201	A. L. J. van Aerschodt	1873

Second Octave

A			J. Dumery	1735
B♭	Gielis		A. Steylaert	1564
B	Michael	655	J. Waghevens	1515
C			P. Hemony	1674
C#	Jhesus	400	H. Waghevens	1480
D			P. Hemony	1674
E♭			A. van den Gheyn	1784
E			P. Hemony	1674
F			P. Hemony	1674
F#			P. Hemony	1674
G			A. van den Gheyn	1784
G#			P. Hemony	1674

Third Octave

A to G complete 12 bells	P. Hemony	1674

Fourth Octave

A to A complete 13 bells	P. Hemony	1674

Total estimated weight (45 bells) 34,098 kilograms.

The above list does not exactly agree with the last two sentences of this description in the Mechlin Concert Pamphlet for 1914:

"The biggest bell, 'Salvator,' weighing nearly 9 tons, is the largest bass bell in any carillon. The bells cast by Simon, Joris, and Hendrik Waghevens are our most ancient ones. There are besides, 28 bells cast by the great bell-founders F. and P. Hemony. The others were cast by M. de Haze, A. van den Gheyn, Dumery, Steylaert, Michiels, and the family van Aerschodt."

The Denyn festival bell by F. van Aerschodt, 1912, was substituted for one of the higher bells which was unsatisfactory.

THE 52 BELLS OF THE GHENT CARILLON.

(As given by "Gent XXe Eeuw")

PITCH	WT. IN KG.	DIAM. IN METRES	PITCH	WT. IN KG.	DIAM. IN METRES
		FIRST OCTAVE			
G	6050	2.10	D#	1300	1.25
A	4459	1.90	E	1100	1.20
B	3170	1.70	F	950	1.12
C	2607	1.55	F#	800	1.08
C#	2000	1.45	G	700	1.04
D	1700	1.35	G#	625	1.00
		SECOND OCTAVE			
A	500	.92	D#	200	.69
A#	450	.89	E	175	.65
B	400	.87	F	150	.61
C	350	.84	F#	125	.58
C#	300	.80	G	100	.56
D	250	.71	G#	90	.55

THIRD OCTAVE

PITCH	WT. IN KG.	DIAM. IN METRES	PITCH	WT. IN KG.	DIAM. IN METRES
A	80	.51	D#	25	.34
A#	65	.47	E	25	.33
B	50	.41	F	22	.32
C	40	.40	F#	20	.31
C#	38	.38	G	18	.29
D	30	.37	G#	17	.28

FOURTH OCTAVE

A	16	.27	D#	10	.25
A#	15	.26	E	10	.25
B	14	.26	F	10	.25
C	13	.25	F#	10	.25
C#	12	.25	G	9	.24
D	11	.25	G#	9	.24

FIFTH OCTAVE

A	9	.24	B	8	.22
A#	9	.24	C	8	.22

Total weight (52 bells), 29,154 kilograms.

LIST OF THE 11 BELLS IN THE EXETER CATHEDRAL PEAL

(As given by John Taylor and Company, Loughborough)

PITCH	NAME	WEIGHT IN LBS.	DIAMETER IN FT. AND IN.	DATE OF FOUNDING
A	Grandison	7252	6	1902
B	Stafford	4094	5 3	1676
C#		3361	4 9⅜	1729
D	Cobthorne	2804	4 6	1676
E	Doom bell	1919	3 11¼	1693
F#		1804	3 8⅞	1902
G	Pongamouth	1133	3 4½	1630
G#		1027	3 3¼	1676
A		850	3	1658
B		885	2 10⅜	1616
C#		722	2 8½	1729
Total (11 bells)		25,851		

Note : the G is an extra half-tone not used in ringing changes.

LIST OF THE 14 BELLS IN THE CHIME OF CORNELL UNIVERSITY

(As given by Andrew Dickson White, Ithaca, N. Y.)

PITCH	WEIGHT IN LBS.	DATE OF FOUNDING
C	4830	1868
D	3167	1908
E	2151	1908
F	1720	1868
F#	1579	1908
G	1350	1908
A	950	1908
B♭	799	1908
B	683	1908
C	595	1908
C#	554	1908
D	472	1908
E	336	1908
F	310	1908
Total (14 bells)	19,496	

All were made by Meneely & Co., of Watervliet, N. Y., the original nine bells of 1868 and one of 1869 having been recast (except C and F) when four new bells were added in 1908. This chime is hung fixed and tunes are played from a "chiming stand," a kind of clavier.

APPENDIX E

COMPETITION OF CARILLONNEURS AT MECHLIN

August 21 and 22, 1910.

ADDRESS OF THE PRESIDENT

AT THE AWARDING OF THE PRIZES

The Jury of the competition of carillonneurs has noted with pleasure and deep satisfaction the general ability displayed in this competition; many carillonneurs indeed have shown that they possess all the qualities of taste and skill that are needed to make them excellent carillonneurs. At all events, the happy days of yesterday and today have proved that in the South and North Netherlands there exists a highly interesting form of musical art, which is to be found nowhere else. Though this art may not flourish everywhere in our lowlands to the extent we wish, yet we have the right to expect that this very competition will furnish the incentive that will lead to the perfection both of carillons and of carillonneurs, for as the Jury concluded, the qualities of the player and of his instrument mutually influence each other. Let us hope therefore that everywhere the public authorities will be moved by this competition to take increasing care of

their carillons, so eminently fitted to cultivate the popular taste. We feel certain that then within a short time the talent of many carillonneurs will reach its full development and that an even larger number of artists will spring up than we just had the pleasure of hearing.

May the praise as well as the criticism spur on all to profit by the conscientious and carefully explained decisions of the Jury.

To the prize-winners, the Jury says that they have more than merited their reward and it congratulates them heartily. To all it expresses its sincere thanks and bids them: Au revoir!

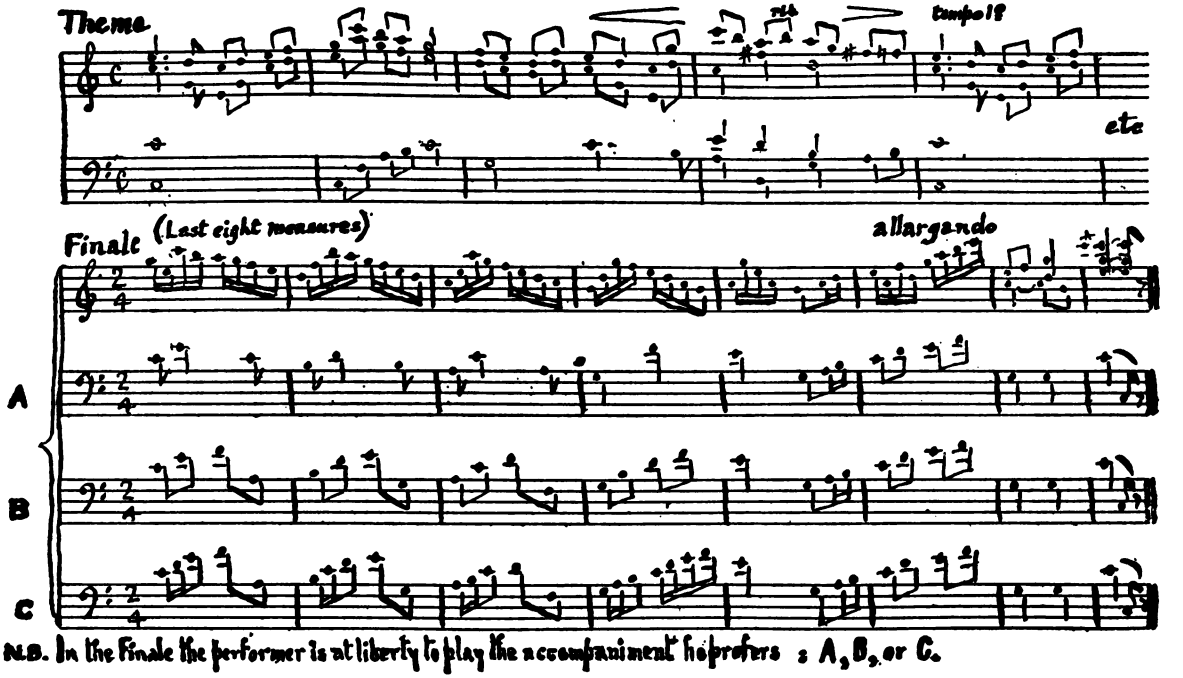
REPORT OF THE JURY

The Jury appointed to judge the competing carillonneurs deem it useful to make known the principles on which their verdict is based and to point out briefly the principal features noticed in the competition. They believe that many carillonneurs will find in these statements helpful suggestions for future competitions and for perfecting themselves in their music and that the rules laid down may thus aid in raising our beloved carillon art to a higher level.

Instrument and Choice of Music

While we cannot but admire the ingenious construction of a carillon, we realise on the other hand all the difficulties that must be overcome in order to produce a good instrument. Owing to these difficulties one caril-

lon is better than another and there is probably none that is absolutely correct and in perfect accord. It is the task of the carillonneur to make up for the shortcomings and to hide the defects of his instrument, and therefore, first of all, he must examine the carillon on which he wishes to play and test the bells, in order to use, so far as may be, only those which will not disturb the chords and harmonies. He will use the purest bells by preference and play his melodies in those keys which will show his instrument to the best advantage and which will produce the finest possible effect. He must try to arrange his entire manner of playing in such a way that, so far as possible, the best parts of his instrument shall dominate even in the modulating motives. In accordance with this rule, compositions having an often changing key, such as portions of "Tannhäuser" by Wagner, "Frühlingslied" by Mendelssohn, and many others like them, should be rejected as being wholly unsuitable for the carillon. The carillon is not a piano-forte, neither is it a band or an orchestra, and therefore pieces written for such playing will have to be in most cases altered and nearly always simplified.

At the competition we heard a performance of the "Beiaardlied" ("Carillon Song") and the "Souvenirs de la Rubens-Cantate," by P. Benoit, in which use was made of those constantly swelling basses which are, no doubt, very effective in orchestral music, but which on the carillon make the playing heavy and leaden, smother the melody and destroy all beauty. How different would have been the effect if this exquisite "Beiaardlied" had

CARILLON MUSIC

A Portion of the Andante Cantabile by Josef Denyn, which the Contesting Carillonneurs were Required to Play in the Competition of Honour at Mechlin in 1910.

been rendered simply and with the required expression, with a few notes for accompaniment. Bells primarily ask for melody and many carillonneurs did not bear this in mind.

Through misconception on the part of the players of the place which the carillon must hold as a musical instrument, the selection of the pieces was not always all that could be desired. For instance, we found one carillonneur played the "Marche Solennelle" by Mailly. This piece was written for the organ and to do it full justice it requires a number of organ-stops which of course the carillon has not. The bells have their own peculiar character and so the melody of the trio in this march, written with organ bass accompaniment, was smothered when played on a carillon.

The compass of the keyboard, too, must be taken into account. In the same march, for instance, it is impossible to find room for the second motive on the keyboard of the carillon. This is a reason why this piece should not be selected, for should one absolutely desire to play it, he has personally to make variations, which in a competition is not acceptable. In the competition we are reviewing this piece was played by one of the most skilled competitors and yet notwithstanding his skill, the piece was badly maimed. Indeed it could not have been otherwise. But what is a jury to do, when on the other hand a piece is played of perhaps less general value but better adapted to the bells, and played perfectly, with expression and rhythm, and not requiring intricate tricks which truly rob it of its character?

In a carillon competition, perhaps more than in any other, the selection of the piece by the competitor is of the greatest importance, for the reason that the purpose of such a competition is to promote the art, the rapidly growing art of carillon playing. Therefore, it will not do for the competitor to present only the pieces that prove his skill; he should also choose such pieces as will help to make the art of carillon playing more appreciated. Manual skill is certainly an important element, but the artistic interpretation is the greatest, the best, the most necessary feature.

The selection of the pieces is of even greater importance as from another point of view the jury has the right to suppose that the competitor will thereby indicate his natural talent, his power, and his own conception of the art. Pieces of his own choice therefore are more advantageous to the competitor, and it is surprising that some made their selections with so little discrimination. The Jury greatly regrets that so little use was made of our great stock of Flemish anthems, old and new. These themes specially are much better suited for the carillon than portions of the "Cavalleria Rusticana," "Mignon," "Tannhäuser," etc.

Obligatory Pieces

In a competition the pieces designated by the jury are of still greater importance than the pieces of the competitor's selection. These latter indicate his taste and the height at which he rates his own skill. The obligatory piece however allows a much more correct opinion

to be formed of the capacity of the carillonneur, of the quality of his performance and of his technical skill (virtuosity), for here he no longer can show off his own much practiced pieces, but has to conquer within a limited time the same difficulties that his fellow competitors have to meet.

The higher rank is therefore awarded to him who gives the best performance of the obligatory pieces, and who at the same time makes no unpardonable faults in the music and performance of the pieces of his own selection.

The first day "Het Lied der Vlamingen" ("The Song of the Flemings") by P. Benoit was the test number. The competitors received this song with piano accompaniment only. It was specially stated in the competition rules that the accompaniment could be altered as long as it did not change the peculiar character of the piece. This was a very precious hint, which however, many did not follow. Most of the competitors have let themselves be deceived by the accompaniment, and only one (Mr. Rolliers) was able to exhibit a personal interpretation of the accompaniment, which, independent of the melody, made the rhythm much more powerful.

The "Andante Cantabile," the test piece for the competition of honour, was well played by nearly all the competitors. However, according to the rules of the competition, this piece had to be played exactly as it was written and all indications for retarding and accelerating the time had to be strictly followed. Not all the performers kept this in view. With the "Poco animato" the various competitors were allowed to choose from three ac-

companiments. Some were apparently of opinion that to select the most difficult accompaniment would lead to victory. These must have been disappointed. Certainly it would have given them an advantage if, in so doing, they had not retarded the time, weakened the rhythm and rendered their play unduly heavy.

Let us now criticise the various performances.

General Competition

First Award: Mr. Jules van de Plas, carillonneur of the S. Gertrude's Church at Louvain. This competitor has given a good performance of "Het Lied der Vlamingen." He succeeded well in playing the melody in octaves which made it very clear. The time, however, was too slow. He certainly found it not easy to choose and couple motives from "Les cloches de Corneville" by Planquette. The performance of the very intricate "Fugue" of his own composition and of the very difficult Fifth Prelude by J. S. Bach, was a revelation. None of the pieces played at the competition were so difficult as these. The almost perfect interpretation of these pieces commanded the highest appreciation. It far exceeded the expectation of the members of the Jury, who with the score before them, were fully aware of the enormous skill required.

Second Award: Mr. A. Rolliers, municipal carillonneur of S. Niklaas. This competitor was the only one who has found the suitable accompaniment for the obligatory piece referred to above. His was far the best interpretation of that powerful song. Also "Brise des

Nuits" and "Myn Vryer is een Kerelken" ("My Lover is a Fellow") were exquisitely played and with great sentiment. The choice of these pieces was certainly modest, but the performance of these simple songs with exceeding beauty, showed how wise a choice was made.

THIRD AWARD: Mr. Fernand Redouté, municipal carillonneur of Mons, has a very firm stroke on the keyboard. The obligatory piece was well played; but he did not take notice of the rest after every organpoint. Tagliafico's "Romance" was not played in the proper time and was given without the contrasts which make it melodious. The fantazia of "Tannhäuser" (a bad selection as stated above) was played with great skill. Generally his performance was marked by proper sentiment.

FOURTH AWARD: Mr. K. de Mette, municipal carillonneur at Aalst * * *; FIFTH AWARD: Mr. A. Schynkel, municipal carillonneur at Oudenaarde * * *; and SIXTH AWARD: Mr. Em. Verrees, carillonneur of Turnhout * * *.

* * * * *

COMPETITION OF HONOUR

PRIZE OF THE KING: Mr. A. Rolliers, municipal carillonneur of S. Niklaas. All the pieces played by this gentleman bore the stamp of correctness, seriousness, and true sentiment. The beautiful fantasia of "Les Cloches de Corneville," and "The Song of the Blacksmith" were faultless and exquisite. In the "Andante Cantabile" he succeeded very well, and the "Poco animato" was excellently performed. He had the prudence to select the

most simple accompaniment and the only criticism that we can make is that the retard of the variation was played somewhat quickly. His delicacy, his taste, his correctness, the beautiful and pure interpretation of all his pieces, gave him the King's award by a unanimous vote.

PRIZE OF THE MECHLIN ATTRACTIONS: Mr. J. Redouté, municipal carillonneur of Mons, performed the "Andante Cantabile" somewhat slowly but with much sentiment, though the retards were a little premature. "Les Pêcheurs de Perles" by Bizet, was perfectly performed and with sincere sentiment. It was a pity that he missed an important note at the concluding chromatic scale. "La Voix des Chênes" demands a more lively performance and this competitor should have tried to put more contrasts in it, which would have improved the whole. Mr. Redouté should specially practice classic exercises in order to develop more technical skill. If he does this, the Walloon country will have in him a very competent carillonneur.

* * * * *

COMPETITORS FROM HOLLAND

In this report, we have purposely left the Dutch competitors until the last as we want to devote a separate division to them.

These competitors have a quite different style of interpretation. The influence of the ever developing art of carillon playing in Flanders has had no effect on them. In Holland the use of springs behind the clappers is unknown. This mechanical deficiency makes it

impossible for a carillonneur to produce a satisfactory sustained tone. We hope that this lack will be remedied in the Dutch carillons in the near future. Messrs. van Zuylen of Gouda and de Lange of Rotterdam distinguished themselves particularly, and Messrs. de Vries, Wagenaar, Mens, and Diedrich (the latter's performance may be looked upon as very deserving, taking into account his advanced age), fought their battle admirably, especially if one considers the fact that they had very little practice on the Mechlin keyboard.

One must particularly admire their spirit as, notwithstanding they were conscious that their fight was a forlorn hope, they held on and did their part to make the competition a success. Their experience here may give to them and their principals an important suggestion for improvement in the equipment of their carillons. The way which they have to go, now lies wide open for them. We hope that they will take that way with all the courage they have shown at Mechlin for the greater glory of carillon playing, and in order that this may truly become an art in the greater Netherlands.

Jos. DENYN, Municipal Carillonneur of Mechlin.
W. W. STARMER, Member of the Royal Academy of Music, London.
G. VAN DOORSLAER, Carillon-historian of Mechlin.
J. A. DE ZWAAN, Organ-professor at the Conservatory at the Hague and Municipal Carillonneur of Delft.
CYR. VERELST, Manager of the Municipal Music Academy, Mechlin.

APPENDIX F

ENGLISH BELLS AND CHANGE RINGING AND OTHER NOTES

MR. W. W. STARMER in an address in 1905 says:

"English bells are very heavy compared with those used for the same purpose on the continent. Melodies played on such (continental) bells are more satisfactory than when played on heavier bells; the pitch of the notes under the former conditions being so much higher that there is no interference between the tones."

Discussing the Exeter Peal Mr. W. Hampson remarks:

"It must be understood that there are carillons and chimes of much heavier weight, but this is the greatest set of bells to be rung in full swing in what we may term the English fashion. In connection herewith, we may say a few words about carillons, for although we all love the grand tone of the bells rolling in full swing in our solid English fashion, and although there is no other way so well suited to produce the full power of tone from the bells, still we could wish that in one or two of our

towers, say perhaps in such as will not carry safely a peal in full swing, we could hear an extended carillon of bells to vie with those of the Netherlands, as at Mechlin, Bruges, Antwerp, and elsewhere. A scale ranging from a glorious F of 7 tons through three or four chromatic octaves up to bells of only a few pounds, and played upon by a skilled performer, would delight large numbers of musical people."

And Mr. E. Denison Taylor in a letter to the London *Morning Post* says:

"I feel sure that a large English audience (as large as are the Belgian audiences) would be attracted regularly to good bell concerts; and a series of delightful programmes could be drawn up, embracing a wide range of music, from the inventions, fugues, and airs of Bach, to the best of our old English folk songs. Moreover, there is no reason why our modern writers should not pen fantasias, rondos, and even sonatas, to catch the character of the carillon."

The following is condensed from Grove's Dictionary of Music and Musicians:

"The word 'change,' in Change Ringing, has reference to a change from the 'usual order,' viz.: the diatonic scale, struck from the highest to the lowest bell; but in a sense, this 'usual order' is also included as one of the changes. * * * Change Ringing is the continual production of such changes—without any repetition. * * *

It is an interesting and engrossing art, which many persons in England have practised as an amusement. * * * From three bells six changes are derived; from four bells twenty-four changes; from five bells 120 changes, and so on until from twelve bells (the largest number ever rung in a peal) 479,001,600 changes are possible."

Mr. E. B. Osborn, in the London *Morning Post,* July 25, 1913, writes:

"Change-ringing, of course, is a comparatively modern invention. It is true we hear of guilds of bell-ringers at Westminster Abbey and other collegiate churches in pre-Reformation days. But these men, who were often clerics in minor orders, did not ring changes in the modern fashion. Indeed, the universal method of hanging bells in those far-off days effectually prevented them from making the almost complete revolution, starting from an inverted position, which causes the clapper to strike the sound bow at each stroke or pull of the rope, and is the essential feature of modern change-ringing. Nor is there a scrap of historical evidence to show that the pre-Reformation guilds had any knowledge of the various methods of ringing bells in succession but in a varying order which are known to the ringers of to-day. * * * Why change-ringing should be the Englishman's favourite form of bell music is, I think, easily explained. It involves much physical exertion, which tries, but need not overtax, as many muscles as are used in rowing, and is unquestionably one of the finest exercises known. * * *

Strictly speaking, change-ringing is not music at all; though when the voices of the bells used are mellow and melodious it decorates the passing time with simple, subtly-varied sound-patterns, and forms an acceptable obligato to the elemental emotions of an individual or the nation."

In Great Britain and on the continent, outside of the Low Countries, what bell ringing often comes to be is well exemplified by a petition sent in October, 1913, to the church wardens of St. Matthias Church, Richmond Hill. The petition reads:

"We, the undersigned, medical men, professional and business people, lodging-house proprietors, keepers of nursing homes, and others, being much annoyed by the frequent and unnecessary ringing of this bell on Sundays and Holy Days, earnestly request that your attention be drawn to the matter. As you are aware, the bell is rung seven times on Sundays and Saints' days, commencing as early as seven and eight o'clock in the morning. As many hard workers reside within near sound of this bell their rest is much disturbed, and the frequent ringing constitute a serious nuisance. We therefore ask you, gentlemen, kindly to discontinue the tolling at 7 and 8 a.m. and to restrict at other times the number of strokes to 60, not exceeding one minute in duration."

To which one of the clergy replied:

"We do not ring as often or as long as we used to do and it is surprising that after fifty years this bell should now at last have become a nuisance."

The preface to "A Key to the Art of Ringing," by William Jones, John Reeves and Thomas Blakemore, London about 1796, begins:

"As an Athletic Exercise or Amusement there are few of so noble a nature, so conducive to health, and employing so many faculties, both mental and corporeal, as that of the ART of RINGING."

Easter Monday, 1911, on a ring of 12 bells, the tenor weighing 2700 pounds, at Ashton-under-Lyne Parish Church, Lancashire, 12 change-ringers rang the Record Length of Kent Treble Bob Maximus, 12,240 changes, in 8 hours 39 minutes!

Chapter VII mentions a charm of carillon music that comes from the fact that the carillonneur cannot be seen. In the preface to the new Widor-Schweitzer edition of Bach's Organ Works, Albert Schweitzer says:

"For rightly interpreting Bach's works something else is needed, which is too frequently lost sight of. The impression of grandeur and sublimity must not be impaired by any externalities unpleasing to the eye. It has become the fashion to set up organs in such a way that the player is visible to the audience. This is an æsthetic aberration without parallel. Contrasted with the organ, the form of man is far too insignificant. And though the organist play never so quietly, he nevertheless moves to and fro before the hearers' vision, in sorry contrast with the majesty of the music. Anything more unedifying can scarcely be imagined than to 'see' a Bach fugue played.

"Why should an undisturbed enjoyment of the grand old Master's music be reserved for the blind alone? In olden times the organist was always hidden behind the *Rückpositiv*. And in the modern organ, too, some arrangement should be made for keeping him invisible."

And Goethe in Wilhelm Meister (Carlyle's translation) expresses his idea of true music in these words:

"As they were about to go, Natalia stopped and said: 'There is something still which merits your attention. Observe these half-round openings aloft on both sides. Here the choir can stand concealed while singing; these iron ornaments below the cornice serve for fastening-on the tapestry, which, by order of my uncle, must be hung round at every burial. Music, particularly song, was a pleasure he could not live without: and it was one of his

peculiarities that he wished the singer not to be in view. 'In this respect,' he would say, 'they spoil us at the theatre; the music there is, as it were, subservient to the eye; it accompanies movements, not emotions. In oratorios and concerts, the form of the musician constantly disturbs us; true music is intended for the ear alone.'"

* * * *

The quotations following are from letters received from Belgium just as this book is completed:

"Antwerp, August 30, 1914. You can well guess that carillon concerts are stopped at Antwerp since August 3d. Mr. Denyn played until last Monday (August 17th) at Mechlin. There were crowds of our troops in that city and everybody was glad to hear him playing 'Brabançonne,' 'Valeureux Liégeois,' 'God Save the King,' 'The Russian Hymn,' 'The Marseillaise,' and 'De Vlaamsche Leeuw' ('The Lion of Flanders'). But now we are in a state of siege and no kind of festivity is appropriate."

"Blankenberge, September 12, 1914. We were bombarded (at Mechlin) first on Tuesday, August 25th, at 5:30 A.M. A shell shattered the wall of our garden and destroyed the rear of our house. Happily we were in the cellar in the front. After forty minutes the bombardment ceased and then there was fighting for two hours near the city. On Wednesday afternoon we fled to Antwerp. * * * The carillons of S. Peter's and S. Gertrude's at Louvain are gone. The carillon at

Mechlin is badly damaged, though S. Rombold's tower has withstood the shells wonderfully. The cathedral otherwise is almost destroyed."

Mr. J. Vincent, carillonneur of Amsterdam, writing of the probable destruction of the Mechlin carillon, says in the Hague "Het Vaderland," September 4, 1914:

"Thereby one of the best products of the bell founders Pieter and Frans Hemony is lost. The carillon of Mechlin was one of the finest in Belgium. * * * Widely known were the concerts which were given by the celebrated Josef Denyn. Only a short time ago I had the privilege of attending one of these concerts. Hundreds of earnest listeners gathered along the quiet canals and streets of Mechlin. * * * The beautiful tower with its picturesque outline, the evening stillness, the square, the silvery tones of heavenly music, all combined to make an indelible impression upon the mind, and when, at the end, Denyn played the funeral march by Chopin, I saw many a person wipe away a tear. Unforgetable moments these. And now! * * * Poor people, poor Denyn."

Cf. **G. Macdonald,** "Robert Falconer" (Phila. Ed., p. 389), Antwerp carillon.

Cf. **Havelock Ellis,** "Impressions and Comments" (N. Y. Ed., p. 18), Music of Denyn.

Cf. **Sir Edward Elgar,** "Carillon" (London, 1914), for full orchestra and pianoforte.

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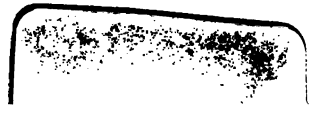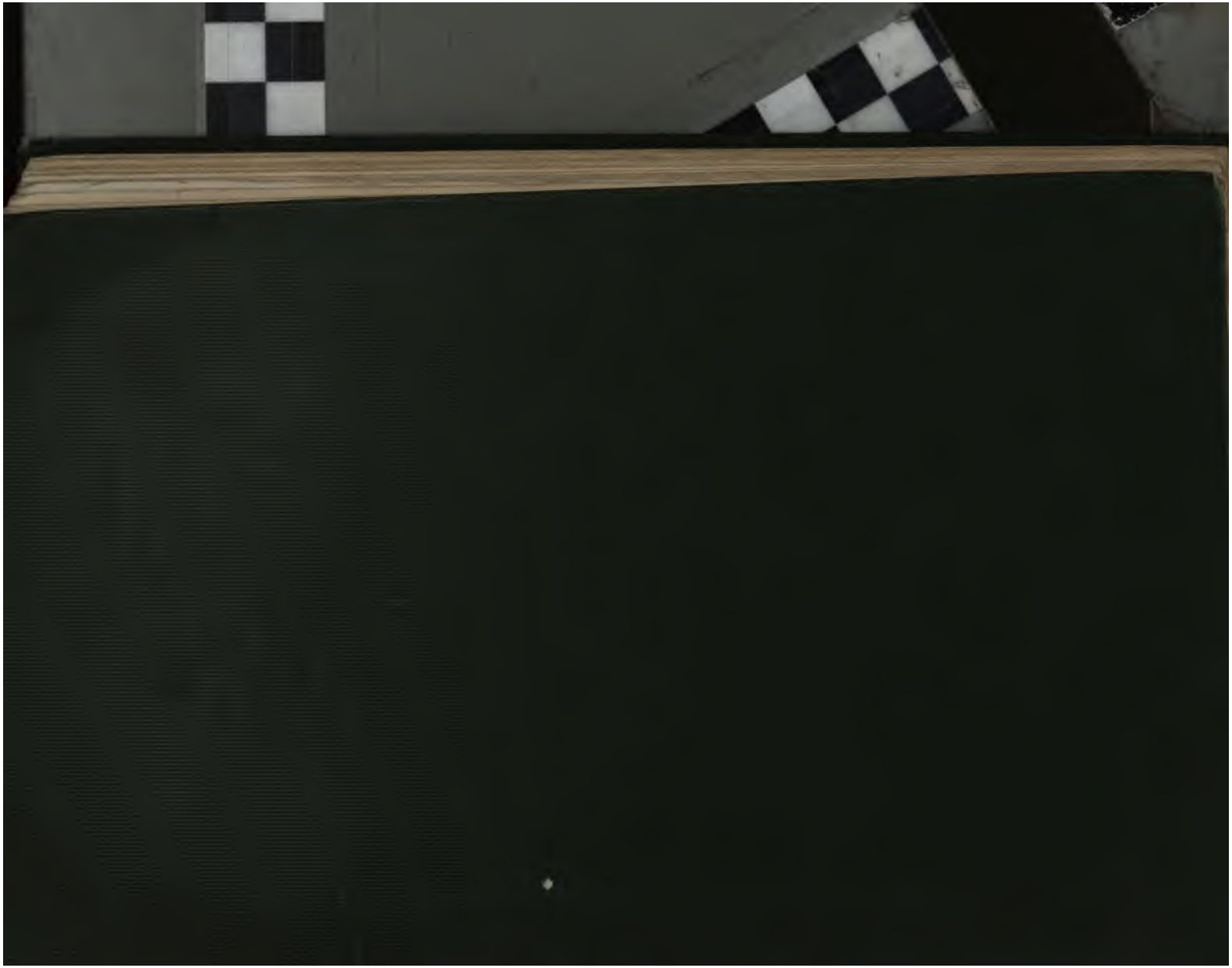
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